

CINEMA

Papers

\$5



INTERVIEWS

JOCELYN MOORHOUSE

TALKS ABOUT 'PROOF'

BLAKE EDWARDS: 'SWITCH'

CALLIE KHOURI: 'THELMA & LOUISE'

SPECIAL

INDEPENDENT EXHIBITION AND

DISTRIBUTION IN AUSTRALIA:

REPORT AND INTERVIEWS

PLUS

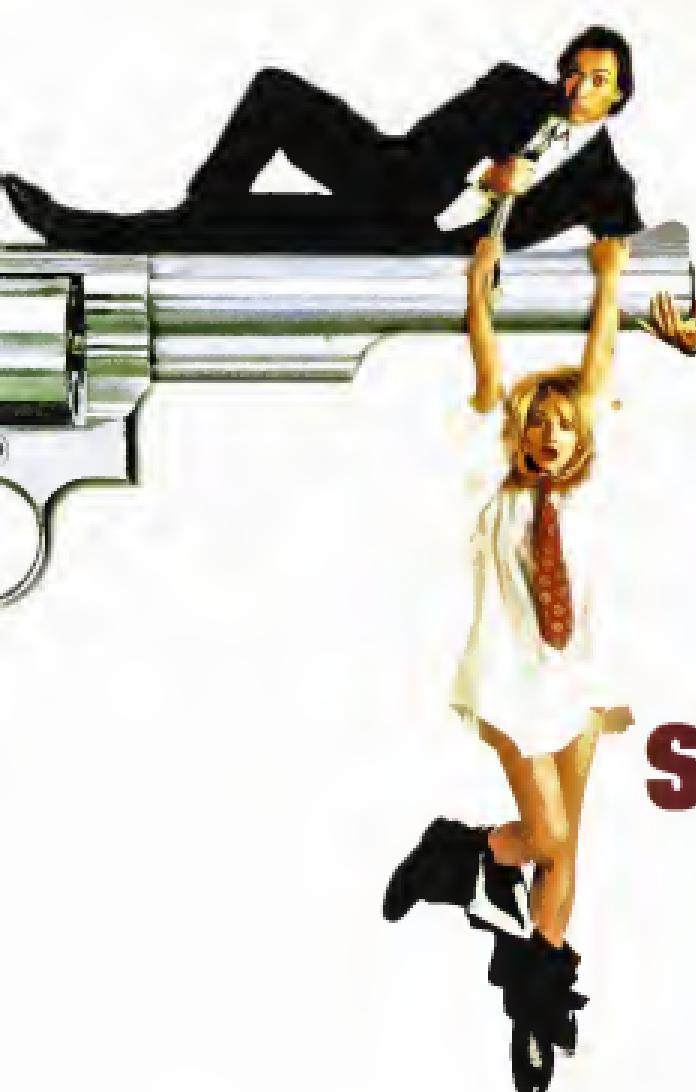
THE AFC AND FFC RESPOND

ALL-TIME FAVOURITE FILMS

ANNETTE TAKHDYSET / LEE REMIC

'THE COMMITMENTS' / JOHN & SPECIAL FX

ILLUSTRATION BY
PAUL DURRANT-JONES



Steve and Walter
used to have
a preference
for blondes.

Then Steve
was murdered...
and came back
as one.

Will being
a woman
make him
a better man?

ELLEN BARKIN
in
BLAKE EDWARDS'

switch

JIMMY SMITS
JoBETH WILLIAMS
LORRAINE BRACCO

OUTSSEY/REGENCY on HBO
DISTRIBUTED BY CINEMA PLUS, L.P. PRESENTS A BECO PRODUCTION

ELLEN BARKIN BLAKE EDWARDS' "SWITCH" JIMMY SMITS

JoBETH WILLIAMS LORRAINE BRACCO MARGOTRISH CAROSELLI

DIRECTED BY ARNON MILCHAN PATRICK WACHSBERGER EDITED BY HENRY MANCINI

PRODUCED BY TONY ADAMS WRITTEN BY BLAKE EDWARDS



RECOMMENDED FOR MATURE
AUDIENCES 18 YEARS AND OVER
MEDIUM LEVEL COARSE LANGUAGE

OUTSSEY

PARADIGM

ENTERTAINMENT

Hosts

SOUNDTRACK ALBUM ON HBO RECORDS DIRECTED AND COMPOSED BY

SEASON COMMENCES OCTOBER 17 AT CINEMAS EVERYWHERE

CHECK LOCAL NEWSPAPERS FOR DETAILS



CINEMA Papers

中国科学院植物研究所植物多样性与变化国家重点实验室

CHINESE LANGUAGE

100



After the first year, the author's wife died, and he moved to New York City, where he became a successful architect. He died in 1945 at the age of 75.

2000-2001

FEATURES

PRIDE (85 mins) Lateral Image Productions. Executive producer: David Parfitt. Producers: Andrew Flannery, Stuart Giltin. Director: Stephen Black. Screenwriter: Stephen Black. Cast: Paul Cattermole, Peter Serafini. A determined Mike (Black) sets off to a chain of events involving his reuniting (possibly) and a career insurance investigator.

REMEMBER (95 mins) Palm Beach Pictures. An Australian-UK co-production. Executive producer: Kim Williams. Producers: David Black, Eric Fether. Director: David Black. Screenwriter: David Hartman. Ericator comes from an unlikely source for a gift from the past insinuated by a voice in the sky.

D-O-C M-A-N-E-Y

LUC LONGLEY - AUSTRALIA'S FIRST NBA PLAYER (80 mins). Great Productions. Producer: Ross Cross. Russell Kennedy. Ben Weston. Director: David Wood. Screenwriter: Ross Cross. Recently selected to the U.S. National Basketball Association, Luc Longley is about to become Australia's highest paid sports superstar. This is the story of basketball in Australia and Longley's giant strides into the big time.

AUSTRALIAN DIRECTORS
WITH UNIVERSAL PRODUCTIONS

LAWD IT'S HOT, George Miller
Cast: Hugh Jackman, Susanna Saraceno
[no other details available]

MARY CANN, Steven Cifarelli

Kodakons Productions. Producer: Lloyd Phillips. Executive producer: Michael Kodakons. Screenwriters: Robert Dillon, Michael Thomas. Director of photography: Linda Krasner. Production designer: Richard Seltzer. Cast: Angie MacDowell, Liam Neeson, Jack Thompson, Olympia Dukakis.

WHITE RABBIT, Roger Donaldson

Morgan Creek Productions. Producers: William Chakiris, Rodd Redden. Executive producer: James G. Robinson, David Mackay, Gary Barber. Screenwriters: Daniel Pyne. Director of photography: Peter Menzies. Cast: William Daniels, Mickey Rourke.

WRECKERS (100 mins) (Greasy River) Miller Fisher Assets Productions. Producer: Don Klein. Screenwriters: Don Klein, Thomas Kortan. Director of photography: Garry Barbiero. Cast: Shirley Long, Daniel Bernhardt, Larry Miller, Leslie Goodman, Joanne Cooper, John Aher.

MR BASEBALL, Fred Schepisi

Universal Pictures. Fred Schepisi, David Dayboone, Robert Newmyer. Executive producer: Jeff Silver, John Lee. Screenwriters: Peter G. German, Jeffrey Price. Ed Sparer. Director of photography: Ian Baker. Cast: Tom Berenger, Robin Wright (1995 Oscar Nominee), The Zanuck Co. Producers: Richard Zanuck, Ed Zwick. Screenwriters: Alford Levy. Director of photography: Peter Jameson. Cast: Albert Finney, Jim Dayboone, Roger Laroche, Rudy Amis, Kyle McLachlan, Kathryn Morris. (Open Hispanic)

AUSTRALIA'S FILM HISTORY
GOES UNDER THE HAMMER

LUCIO WALTERS COULD BE HIT

A significant part of Australia's film history is currently up under the hammer. One of the lots in the former Filmcomer (Brisbane) Mystery Bay sale last month at the Sotheby's October 12 auction is

The Southern Cross Feature Film Company. In 1931 Logie turned his studio into Filmcomer (1931) and *The Blue Mountain Mystery* (No. 1930, Robin Hood's Merry Men) became his signature film. *Our Own Definition* (both were based on Steele Rudd's *Dead and Dying* stories).

After *The Blue Mountain Mystery* was released the Comer audience from film production decreased and with it exhibitors. Comer ended up handing Hoyts and remained prominent in the film industry until his death in 1960 with the departure of the Carrills, Langlands and Lyells involved in other studios.

Comerwood Pictures made only one film in 1937 at Filmcomer Studio, *Solo and Separate* (No. 1932), before it went into liquidation.

The last to try their luck at Filmcomer Studios were Jack Bruce and S. H. Jackson who produced one film in 1937, *A Pantomime of Love* (No. 1942). Bruce left to Hollywood in 1939.

The Carrills and Lyells of Filmcomer Pictures, a film studio Brown turned into a studio in 1925, the first one ever built in Australia, was subdivided into dozens of blocks of land and the creation of several new streets. So ended in magical fire its Australian filmmaking.

Teddy Palmerston Hayes continues a graceful and charming building legacy with a general timber light with patterned tiles columns, and an archway as well as a large side room, while Hallways and a firelight setting.

AUSTRALIAN FILM COMMISSION
FILM DEVELOPMENT PROGRAMME
GUIDELINES

At its July meeting the Board of the Australian Film Commission approved new Guidelines for the Film Development programme effective for the 1995 financial year. The new Guidelines reflect a consolidation of policy and a refinement of application and decision-making processes following the implementation of the AFC's new film test year.

Response to the Guidelines was sought and received from industry bodies and cultural agencies around the country. The AFC considers the feedback both encouraging and stimulating. After consideration by the AFC, some amendments were made to the Guidelines as issued on 3 July and copies of the amended Guidelines, effective until 30 June 1995, are available on request from the Melbourne and Sydney offices of the AFC.

The AFC believes that it is critically important the Film Development Guidelines, and apply testing and challenging feedback from the industry. It will ensure Film Development is both responsive to the industry needs and that a strong dynamic and fruitful relationship between the industry and the AFC can ensue.

1995 AFC FILM PLANS

At Mid-Year Financials conducted August with a closing date of 1 October

FPC Chief Executive John Marks said, "The 1995 Plan will take production finance for four feature films through a combination of private sector and FPC participation." Budgets of around \$10 million were preferred, within budget excessing \$2.5 million being accepted. All financing and

prospective related costs are added to the gross budget by the FFC.

The FFC's independent role to fund films and for producers to have a claim prior to the other participants' claims, Morris suggested that the FFC's regular pre-budget process (prior to film development) would be applied to projects that had been developed by a federal state film agency.

No detailed terms were made in regard to the financial management of the 1992 Fund nor the distribution of the funds. Morris reported, however, that negotiations with a number of Australian distributors and financial institutions had commenced.

Morris noted that the decision by the FFC to have a fund at a fixed budget level there is some reflected concern that in the longer production, more modest production involving private sector participation and market attachments, films will be targeted with a view to their commercial potential and its fit to have an Australian investment return.

Morris advised that the FFC would, in collaboration with the selected distributor commence construction of the concept with a view to a preliminary shoot of approximately 10-12 days. In the first two weeks of December, there would be discussions with the screenwriters, with their finalised script optioned in the final week of January.

Morris stated that "The first Film Fund will focus on a low budget film, namely that the lead producer based script would be given the opportunity to undergo further script development, hopefully with the involvement of the AFC and state film bodies. Morris indicated that up to a maximum eight weeks could be made available for this process so that the FFC and the distributor could review the completed script with a view to further negotiations with the screenwriters and selection of the final four in the end of February. According to Morris, this will ensure that the selection of the shorts and projects will be on the basis of their scripts.

Morris stated that although the distributor would benefit at this point Film Fund will be distributed from the section of the budget allocated from box office fees and taxes and approved over five years from 1992-93. Morris indicated that these more measures were more in line with the FFC's policy of respecting the marketplace's choices in these areas. He advised that producers and directors will participate in initial film investment and that the Fund's revenue would not be fully created in order to provide this opportunity. The details of this participation are to be determined after selection of the Fund Manager. According to Morris, this is an incentive and a financial guarantee which applies to the FFC and Morris also indicated that the measure will provide an appraisal of a revised given the FFC is determined to keep producers and directors fees to a maximum of \$25,000 each.

OBITUARIES

PETER ALEXANDER A man who was more than just an MP, provides us with another example of the former prime minister's qualities. What the obituary of the former prime minister should have been entitled is "photographer Peter Alexander". Cinema Papers would like to thank him.

DEB & [EDITOR]

I read the August edition of Cinema Papers with some alarm.

However in the subjective review of Brian McNaughton's film *On the Way to the Arctic* with the comment that the AFC's majority investment "makes it [the] eight page interview [with Dennis G. Rowan] on 'The Good Mother' of Ferguson did the AFC get a mandate change allowing acquisition of the post office file to the neglect of Australian films? Cinema Papers, which is almost exclusively concerned with *Postcard Holidays* or the like, may feel AFC as its only investors in both films goes unacknowledged.

Indeed implying subtlety/diligence has not been I suggesting every mention of a film having AFC support is made that feels a patency of reporting. It does, however, concern me greatly that the existence of these films is not located either the policies of AFC, as they make insufficiently mentioned quite relevant of the AFC's mandate need to justify its own existence.

In the postscript (Peter Alexander's "Streaming Under Glass") that AFC is not continuing but in diminishing terms. The reason that this was a "permitted" feature for AFC to finance implies that the decision is being made. On the contrary investment in a film as an unconventional as this was one of the toughest decisions over the past three years. Whether though I streaming could make representations in favour of the work to be done outside the remit of the FFC.

The AFC from the 1991 year which will directly support film development and production with a limit that excludes the six weekly entries featured in the August Cinema Papers (film titles 37-1 in [78] 1991) due to be put in the *Postcard* year 1992-93 because, as we discovered only recently, there has existed since 1989 a Cabinet decision making the end of the first four pillars of the FFC to the grand total of the AFC's (Signed Presley/Preston Fund).

We must therefore now engage in another review alongside the FFC review. Is an attempt to merge and retain the fund? Otherwise such films will not be funded in Australia in future. The AFC role being restricted, what is to be done for AFC investment?

AFC production funding will surely disappear if it can't be granted, marginalised in discussion, acknowledged as an incentive to so called "independent" film.

With all of this

Roger Slatyer

Peter Alexander

Principal Advisor, Development, AFC

THE EDITOR REPLIES

There is much one can sympathise with in what Slatyer says, though one may quibble with certain details. Otherwise the one all the AFC's independence is reflecting must not be underestimated. The FFC remains the focus of participation, creation, filmmaking.

Cinema Papers has never claimed its responsibility in regard to determining the FFC's role into filmmaking, not an issue goes by without some reference to the AFC. How-

ever, the one thing Cinema Papers cannot do is put words into other people's mouths. As a respondent of AFC funds in an interview about his/her film fails to make mention of his/her work, the AFC, that is the filmmaker's (somewhat ungratefully) spouse. Equally, if a director has his/her name Charles but chooses not to give them as the AFC's Marketing Division for the small production and financial support to be it. Instead of writing to Cinema Papers, the AFC should perhaps be looking to seek some of those filmmakers it decides to fund.

Not all filmmakers, however, do fail to credit the AFC. While Samsonov says there is no single mention of the AFC in his film (page interview with G. Samsonov, [6] p. 9) Robert says:

"As it happened, I had a little bit of money from the Australian Film Commission's Documentary Fellowship Scheme which gave me the chance to make a film on drug culture I shot. It was very useful for the AFC to be able to go and make something without having to worry about securing pre-sales which obviously makes having to make the project [sic] and [sic] make. The fellowship seemed to be the most experimental for the first, and possibly the last, time in my working life."

As for the review of *On the Waves* of the October 4, it is appropriate for film reviewers to go into some financing, be it the Ausfilm, American or whatever. It is what is an offence that this one should be discussing.

As for the *Postcard*/Cinema paper, yes the majority of Jan Pye's article was on *Postcard Holidays* on the River Macleay for the simple reason they were the only big Australian film released in the *Postcard*. It was a critical piece and a good one, why they were chosen was not to the point.

Streaming Under Glass (below) feels that the remark about it being a "feature" for the AFC to finance is misleading. But this is a quote from the producer Megan McMurtry which Cinema Papers has no right to rewrite. It is her opinion and the Pye's opinion should be left unaltered. (The article, incidentally, was checked by both Susan Denomy and McMurtry before publication and neither qualified this quote.)

Obituaries, Cinema Papers editor could put a link of the original article or interview, bring in the context or correct the facts, but where would find? As well, what right has a *Postcard* editorial situation if it is not being commented on the replacement of the magazine is not being cited in any question?

The editor of the *Postcard* deserves, of course, her more serious. Now that has been brought out into the open, it is easier things can be done. Moreover, I would like, merely, against. It would be a tragedy if the AFC's streaming work in low substrates should be in any way curtailed. When the likes of the Industry ministry claim that greatly increased *Postcard* *Holiday*, *Postcard* *Holiday* on the River Macleay et al. are proud of that.

INTERVIEW

BY

JAN EPSTEIN

Jocelyn



Moorhouse

THE GIFT OF PROOF

The history of Jennifer Moorhouse's *Proof* is already well-documented: a selection as opening film for La Quinzaine des Réalisateurs (Directors' Fortnight) at Cannes in May 1993, where it received strong reviews and was a runner-up for the Cannes D'Or for best first film; screenings at the Melbourne and Sydney Festivals in June to thunderous applause; and a theatrical release in Melbourne in August to spectacular reviews and solid box-office.

Since its Cannes premiere, *Proof* has been notching up impressive sales around the world. Producer Lyndie House says "Every major territory except Japan and America was sold in Cannes. America we will have by the end of the year; there are a lot of people who are interested in it." This is a remarkable record for a film that cost \$1.1 million (from the Australian Film Commission and Film Victoria) and is the lowest-budgeted film at the 1993 AFI Awards.

Jon Epstein, who first saw *Proof* at Cannes, interviews Moorhouse to help find out what has made it the most-acclaimed Australian debut feature since *Sweat*.

Jocelyn Moorhouse

CANNES

What effect has the Cannes reaction had for you as a first-time screen-director?

Felicity It was a wonderful gift – to *Proof* to me and to Linda. What it did was put it in spotlight on the film.

I was very pleased that it was at the Directors' Fortnight, because of its honesty and how it's a little different from the rest of the Festival. And being given opening night was just great, because it meant the Directors' Fortnight people were saying that the film was special, but that also set up an enormous sense of expectation in people's minds, which is frightening for a filmmaker.

The really positive word of mouth *Proof* received after opening night was just precious because people kept talking about it. Box office screenings were arranged and Kim [Lesko] (the film's sales agent) was inundated with people wanting to buy the film.

Cannes is a great place for people to start talking about your film, because they all go back to their different countries and talk and write about it. That international word of mouth really helps with sales.

[**Felicity** reviewer] David Stratton said that he felt the film would go beyond the arthouse market.

A few people have said that and I actually believe it will, too, because it's not terribly esoteric kind of film. People seem to really enjoy it and have a good laugh, and a lot come out quite moved. They're not alienated by the film, it's not a struggle to get through.

I never set out to make an art film. I wrote it because I was interested in the characters and the story. And as a director, it gave me a lot of challenges, and let me explore things in different and interesting cinematic ways. But I wasn't out there trying to make an esoteric point of art; I was actually interested in telling a story.

Proof continues well the so-called European arthouse tradition with Australian sensibilities, which is rather appealing with an Australian romantic and sentimental acting style.

There might be some truth to that. The way I would interpret it is to say that *Proof*'s about real people in a very unusual and extraordinary way. People can relate to these ordinary characters and yet be taken on a very mysterious kind of ride.

There are a lot of things that people can laugh at. They don't have to be more of anything of theory or genre. They can just enjoy it as ordinary people. That's maybe what sends it into a more mainstream sort of film.

Obviously Broadcast (the film's main overseas distributor in Australia) feels that it has that sort of potential.

Well, I always hoped it would. I think it has a lot to offer a bigger audience. We'll see, won't we?

Is there a sense of continuity with *Cannes*? Does the fact that you have done well this year make them especially interested in your next work?

Oh, yes. [Film director] Atom Egoyan told me that the Directors' Fortnight is like a family and they don't forget you. Once you've been part of it, you are always a kind of relative. And once they commit to your film, they love it and love you. That's what I felt. I was really drawn to the family, which was really nice. It was unexpected, because I wasn't prepared for that marvellous atmosphere.





"I think that it's important for a film to be made about men and women from a woman's point of view. [Proof] is my point of view. I am a woman and, therefore, anything I write and direct about a man is going to be seen through female eyes."

Did you see many other films at Cannes?

No, because I was so busy but I liked *The Last Of Louis*. It really blew me away.

I was kept busy every single day by journalists from all over the world and by *Despacito* Portuguese people. They didn't tell me that they had all these unscripted screenings that I would have to attend. And, on top of the marketing screenings, they also had a diplomatic thing of, "Oh well, if it's nice to this director, we'll be nice to this actor, we'll have this screening." I was constantly going and giving gifts and being invited.

After Cannes, did you go to the opening of the Australian season at the Centro Português?

No. Even planning to and I was very excited about it. I dropped into the Portuguese Centre before we went to Cannes and loved it. I couldn't believe that my film was going to be here. And then I got news that my child was sick with very badroup and was having breathing difficulties. Nightmares came flooding to my head. I started imagining that he was taking me in, lying and the last—my little heart, getting weaker and weaker. So we made a quick apology and happened to phone. But I'm going back to Paris in September, so I'll go and apologize personally.

THE FILM

Does *Proof* have any autobiographical material in it?

Not literally not literally, but all the characters have me in them. My feelings and fears are very strongly there.

Which character represents those qualities the most?

Obviously Martin [Ethan Hawke] and Colin [Giovanni Plastino]. They contain an awful lot of me, and a lot of the relationships I've had with people—the psychological games I've had with men I've known. I have taken things from friendships that have stayed in my heart and put them into Martin. His fear of women's strength and mystery, the things that he yearns for, but is terrified of; his fear of sex. He is not sexually afraid of his desires, just afraid of how vulnerable they make him.

By actually opening up for a woman, he is now in a position to be hurt and betrayed. I'm very interested in that quality in people and particularly in men. A man is supposed to be strong, tough, and yet a lot of men are really small bicyclists behind that exterior. This concerned very particularly, but I don't know that they way I really am interested in the children's attitude—and in myself.

Some of the child I still carry as part of me I definitely should hang on to. But to some of it I should say, "Come on, it's time you were away. That part of me has to grow up." I guess I'm interested in exploring those elements in film.

Anny, of course, is different, because she represents the kind of people who are really quite special and beautiful. They are very generous and loving, and they don't play games. They often get hurt, but they can cut straight through the games of people who think they are more superior, who try to keep people like Anny at arm's length. But people like Anny often will break through. He

Jocelyn Moorhouse



represents people I admire and love. I know a few people like Andy and I just need to connect them up there.

Why use the rule? Is it because you want to show some rule conditioned?

To me, there are fascinating topics, though I wouldn't say that Cohen isn't fascinating. She is my darker friend - of what could have happened to me if I had remained unfulfilled in my life, if I had suffered from so many repetitions, from being made to feel worthless the way a lot of women are.

A lot of people think Celia is very funny and they love her relationship with Marsha, I do, too. There's a lot of fun, but it is being a really dogged black dragon about her worthiness and about the fact that being a woman makes her powerless in this man's little world. So, that's fighting that. She's saying, "You tell me that I'm just a cleaning lady. You tell me I'm worthless, but I'm going to make you realize that you need me, not just as a housekeeper and not just physically, but mentally. Even though you're going to try to dig me off, I won't take no for an answer." She is determined.

What does she see in him?

That he's a rascal, that he's a horseman! He is an pain and she would like to cure and help [her]. She wants the right to help him. There is big fascism with a lot of racism. They think they can cure fascists like him. They think they can save them. It is very real fascism and I've had it myself in times. But you find that these using thing you can do for people like that, they'll just hurt you.

Why does it need him to break it off from her? He is the one that says, "This is enough."?

You, he does. That's because she loves him too much to ever leave him. She is indifferent to him. They're his drugs for one another, and they do get a sort of fulfillment, a kind of sexual and emotional fulfillment, from the games they play. But, of course, it's never anything healthy or positive. It's always, "Yes, you have my attention for the moment. Yes, you're making an impact on me momentarily." That's what the game from her. By putting furniture in front of him and by causing a few bruises or upsetting him, at least it's some attention. It's not just being paid off and, "Oh, home, new crib. Thank God doing this training." "Oh," "Oh, you back! I'm grateful for your back. God, that was a fat training," or "That was so busy." But at least she's actually forcing him to say, "Yes, you are part of my life," because there's nothing more cruel than being told you have no significance in the life of someone whom you believe you adore. He knows that, and that's how he plays the game.

I think that she is more addicted than he is, and he has a realization that's time to end the game. And that's what he does, though he will have a little bit of fun when he fires her. But he is actually finally respecting her as someone, as a human being, when he says, "Okay, I acknowledge we've been playing games I've been cruel. Let's call it. It has to be brutal it has to be." That's it, and she makes that.

When we called about that some in rehearsal, and during the shooting, we realized that this was the first one that they actually

LAST FEAT IN BOSTONIAN: THE BOSTON MARATHON MADE ANOTHER DRASTIC CROWD TRIMMING
UNFORGIVABLE FOR HIGH MARTIN. RECENT VICTIMS INCLUDED TOSCANINI, WHITNEY AND BOB DYLAN.
MILAN, CELIA, TAKESHI. MARTIN'S FIRST CONCERT PROFOUNDLY RAISED CELIA WITH A PRIDE.
PROFOUNDLY OF ANONYMOUS.

"A man is supposed to be so strong, so tough, and yet a lot of men are really small boys hiding behind that exterior. [...] I really am interested in the children in adults -- and in myself."



treasured each other like human beings. He even acknowledges that she has exceptional breasts. They finally suspect each other. And, for me, that's the saddest scene in the film.

That realization is simultaneous with his coming to grips with his past.

Yes. It's sort of a crisis point. Martin has been heading for this all his life.

So has she.

So has she. That's true.

I wanted to give the impression that she is someone who has been trodden on many times by many men. Finally, she has a chance. Here's a man who has a handicap and she can get in. She hasn't been able to get in anywhere else. But because Martin can't use her, she has suddenly all the power. She can endlessly watch him, the object of her love, which she could never have had. She can spy on him and take photographs and possess a bit of him. She can manipulate him.

This is a wonderful liberating power for her and the goal for it. I can imagine I would if I were like her and in that situation. It's because she has up until now had no power and suddenly she has a little.

Nora, she drives a BMW.

A very old one.

But still it is a status symbol which one wouldn't imagine associated in her situation having.

Well, don't forget she's middle class. She's not extremely poor. I always saw her as being a woman who might of had a lot of doctors and apprentices, and maybe the name from quite a well-off family. So, they are both middle class?

Yes, but it's a very disillusioned class, too.

I'm not one of these people who are into discussing class. I see her as a person who was probably an only daughter, and whose parents gave her an education. But she never really fulfilled anybody's expectations, including her own, of what she was going to achieve in her life. She's been slowly getting worse and worse kind of jobs. Both her parents are dead now, and she's obviously inherited some money. But she's a little bit aimless.

I always imagined that car was either one she inherited or bought with some of the money the greater her man died. It's not a new BMW, but it does tend to define that she wants something better in life.



But she wants something better, one has to ask why she becomes the housekeeper to a blind man?

It is that kind of love's obsession.

But why does she want to live someone who looks her in the hand?

She didn't know when she started that he was going to be like that. All she knew was that he was a handsome blind man.

And he becomes a challenge?

I always figured that she would be like a traditional woman who has a Cheshire Cat complex. I don't know if you ever read Jane Eyre. I did and loved it.

And, of course, Rochester is blinded.

He is here. And Jane is plain but incredibly fascinating woman who had been maid-servant all her life. So she manages to win the love of this wonderfully charismatic bastard, whom she turns into a nice person. It is the perfect romance.

For the 19th century.

You, but we women still suffer from this. We are still trying to cover those hazards. And the crueler Maria is to Celia, the more she seems to say. She has harboured this dream of "I'm going to turn you into a caring house being." But, of course, that's a very tough call and the probably can't do it alone; in fact, she gets hurt.

I always used to Gwynne and Hugo that I didn't think Celia was like this when she started. I imagine she was quite vulnerable and had probably been quite plain all her life... I mean, I don't see Gwynne in plain – I think she's gorgeous – so I dressed her down. She has the wonderful Considering beauty that I wanted audiences to think they have discovered. Luckily, a lot of people do think she's really beautiful and they almost uniformly say, "How dare you! What's she doing as a housekeeper?", as if housekeepers can't be beautiful. It's a good effect because I wanted them to think Maria is stupid for treating her like a monster, because she's not. He's corrupted her into one by his cruelty.

But she allows him to do that.

There's a lot of me in that, you know.

For all our femininity and self-absorption, we are trapped in the sense that we need someone to cut the tie.

That's right and sometimes it has to be him.

You don't allow anybody out to interfere, although it's a really dense psychological drama. And in that psychological drama, it seems that Celia and the mother are sort of icons.

They are, yes.

The mother must have had a profound effect on Martin's character for him to feel the way he does.

I wrote the dad, but away from that, it isn't that she didn't love him, though she was forced to be separated from him for his disability.

How I imagined the situation was this, she's had a handicapped baby and her husband's left her because he couldn't handle it, which happens a lot. Back in the 1980s, children with disabilities were considered to be flawed, shameful things and were hidden away, or just not brought out in public very much. It was incredibly cruel.

Children are so sensitive and Martin felt that rejection. Then, when she died, he uses that as an ultimate rejection because children are the centre of their own universe. The death of the mother became, "She fell out". And, of course, he had no proof that she had died; the father had left, so maybe she had left him, too. It would have been very easy to do.

As he gets older, Martin knows it's unlikely that she had left, because he was indoctrinated by the loss of his mother, he keeps her alive by hating her and by believing she is still alive. That is better than admitting she's dead and that he is alone. Therefore, every relationship he has is based, more or less, on levels of hate. That's why when Celia says, "I didn't think he was capable of not hating anything", Gwynne used to complain it was a double negative. "Can I just say that he is not capable of loving?", and I used to say, "No, no, no. You can't use the word 'love' here, unless you talk about Andy." She'd say, "Oh, that seems a bit unfair," but I'd say, "No, that's the way Martin feels. He either hates someone less than he hates that person – especially with women, because that's the only way he's known how to feel towards them. It's not really hate, though, just fear."

It is intriguing that you are intent on understanding the male point of view to illuminate the female predicament.

Oh, I think that's important for a film to be made about men and women from a woman's point of view. It is my point of view. I am a woman and, therefore, anything I write and direct about a man is going to be seen through female eyes.

And yet the film, when one first looks at it, appears to be through male eyes, because the first impression of Celia is that she's a malignant character and that Andy is the goodly.

ABOVE: MARTIN WITH SHIRTLESS HUGO. TOP: Gwynne (right) reflects Martin (right) while, on left, she, her mother (left), and Gwynne (right) discuss Celia's past. OPPOSITE: Gwynne (right) discusses her career as actress left to us, and a lot of the relationships I've had with people I敬爱.

"I'm not interested in making a thesis, or starting with a theory and then writing the story. I'm much more interested in being taken and haunted by a story, and then encompassing some of my passions."

But he actually beats Maria more than she does. She wakes up, but he does it. He's weak and culpable, because I don't think anybody's perfect and he's a typical male in that he can't treat her. She's offering herself and he goes for it, even if it means hurting her. I am not saying all men do that, of course, but a lot of them do. A lot of them swallow their physical pain.

Have you had any criticism from feminists for that point of view? Not outright critics, just questions?

There is a sense of us having its roots very thoroughly in the background, so one doesn't really question it.

Well, I hope so. I thought about the characters for years. The script is very carefully worked out, in the film. There are lots of hints at there, like the fact that we put Celia as a small star and put lots sounds on the soundtrack. If you sit in the room, make the visual pleasure a bit cheaper, but you do become haunted by the sounds of trees. And white people may not consciously be aware of that, they are subconsciously aware that she's not rich. She spends all her money on photographs of Martin, because they would be expensive to get enlarged and framed.

How does Maria earn his living? Apparently, in one draft of the script there was a line that he had something to do with computers.

Yes, he was a computer.

Basically, you know his mother was rich and that he's living a life on what she left him — his crat, whatever.

In the original script, he also made money by listening to CDs and reviewing them. When I spoke to a lot of blind people, they said that's quite a common job.

Would you think of putting that back in? Have other people asked that question?

No. In fact, I only put it at a late stage when someone did ask, "Oh, what does he do for a living?" But I wanted to stick to it. I never really cared what he did and I thought, "Well, maybe nobody else will."

You could ask a lot of questions about all of them, and I don't mind people doing that because it means the characters are real for them. They are real for me, too. I often wonder if Celia has a sister, what was her background, what kind of education she had.

As for Andy, he's obviously estranged from his parents. It goes back to why I explore more. Clearly I am fascinated by violence, but my next film is very much exploring the human condition, from a woman's point of view.

But getting back to Celia, I don't think I sold her short. I think I really explored her as well.

That's true. But why not have made a film about Celia? Why not have taken her point of view?

I was having a conversation with a friend in a coffee shop and she told me about this blind man who took photographs. I guess that's what stuck in my head: a blind man. For all I know, if she had told me about a blind woman, the film might have been different.

It is interesting that you resort using her blindness as a metaphor... I'm not interested in making a thesis, or starting with a theory and then writing the story. I'm much more interested in being taken and haunted by a story, and then encompassing some of my passions. So I had a more organic idea, dealing more on emotions.

Yes, very much.

People often talk on psychological and semantic levels, but I'd hate to be pressurized into thinking I have to make films like that. People often get surprised when they hear I'm making a thriller. They go, "Why?" And then I vaguely outline the plot and they go "Oh, a drama"; instead of all like *Psycho*. But I'm not just *Psycho*. I have other things I want to do.

Apparently it took you four years to go from script to finished film. Yes, and I'm very glad it did, because after I have a long break between writing the script and directing it, I am able to think about and reworking the transitions. Of course, giving birth and becoming a mother changed my personality and the way I approached my work in an enormous way. It provided me with more empathy and led me to further extremes than I had ever been before as a human being.

For one thing, I understood more the feedbacks about the mother and child. I'd written those scenes earlier and now I was a mother, with a son. It definitely helped me to direct Heather [Matchett]. I knew what I was talking about this time, rather than just imagining feelings about the human condition, and levels of pain and joy. It's hard to explain, but it really stretched me psychologically. I was semi-psychotic, but I also was very strong on emotional levels after the birth of my baby. I sank that into my work, which was great. It really helped me, because I approached all kind of emotions.

It is a very powerful scene where the mother wakes up and finds the little boy touching her face. She tells him not to do that. It is a really cruel scene.



Jocelyn Moorhouse

You, but she doesn't mean to be. I wanted to show that, sometimes, just a comment, a remark, can have a really powerful effect on a vulnerable person.

The idea was [I] was alone in this dark world, would sound be enough? No, I think I would want physical contact. When the little boy is feeling his mother, he really just wants to look after. He loves her and she doesn't really understand. She thinks she's fine.

She's trying to teach him to survive, but that's the point of being a mother. You want to protect your children, but at the same time you realize that your instinct to hold them close and protect them is the exact thing you need, because you should be preparing them for what is actually a harsh world.

So the scene was obviously influenced by your own experience as a mother?

Even though I wrote it before going birth, I wanted to try to capture this woman, and not just have her as a mean, one-dimensional character. Even though I knew I only had a few scenes in which to capture her, I wanted to say that she was a full person, that she wasn't just a cutesy mommy. How often do you see the mother in an episode baking the cake? I wanted to say that she was a woman with her own pain and problems. She is struggling with her own losses now and, on top of that, she has a handicapped boy. She doesn't know how she feels about that. She's not sure the way that makes often sympathy that mother with handicapped children like Parker, she's dealing with it with the fact that she's dying and will be leaving him in a few months. Even though at this point in the film you didn't know it, I wanted to convey that the ultimate empathy Diana thought she rejected him, she's not rejecting him on a deep and profound level. He goes home again and she's being brutal with him, saying, "You're not going to be able to do that."

It is also revelatory about the way blind people use their fingers to scan.

It shows how much they really do miss out on. We can just glance around the room, consciously checking our existence. But what we much out to somebody, we can do it with a smile. It's just a quick reassurance: "You, I'm lost," or "Can I find, I'm approved all." But people who are in the dark, what can they do?

It's funny, but when you talk to blind people, their fingers are constantly trailing. They are so beautiful and delicate [liquid]. I was fascinated by the hands of these children I had worked with and spoke to who were blind!

Did you do much research?

I did over 100 hours to make the film. I thought I could only benefit from spending time with children who were blind, so I went on to the Royal School and met quite a few children. They were really lovely. They really fascinated me.

Also, I was looking for someone to play the boy.

But the actor you used wasn't blind?

No, but I did think about the possibility of working with a blind child.

How far does the story you heard originally parallel the finished film?

It was nothing like stand we have never talked about it since. I never even met the blind guy. He wasn't blind from birth, so that's one difference. Also, he was very well adjusted and married with children. He took photographs and had his children describe them to him. He could trust them, he was lucky.

I felt it would be much more interesting for me as a writer-director to invent a character who couldn't trust others, that gave me many more possibilities for stories. I started with a character; I

didn't know where the story was going to lead me.

So what do you think happens to Marla? Does he go on to a new relationship?

I think so, but I don't want to give the film a when-happily-ever-after ending because that would have been incredibly fake. At the same time, I did want to give a feeling, however small, that there's hope. Marla is actually going to start again. His whole way of relating towards people will change because he's learned from Andy that faith and trust aren't about finding a method of proof. You can never have proof of those things. It's an instinctive thing, a leap of faith. You have to decide to view the world in a more positive way, to trust people. Then, things start to get better.

People are n't perfect, but that doesn't mean that everybody is going to betray you. Someone might lie to you once or twice, but does that mean that they don't love you?

When it comes down to it, is it more important to always get the love, or to have somebody's love? Obviously, to me it's much more important to have their love. I don't like to be lied to, but . . .

FUTURE PLANS

With your new film, will you be using the thriller as a genre?

Meth's not going to be your standard thriller. My model is something like *American Beauty*, which is a thriller but also incredibly emotional.

My film is about a tight group of people, a family. It brings up all kinds of things like destroy and psycho bonds between parents and children.

I also want to explore that fear of becoming a parent, of procreation, and all its implications. When you create a new generation, the fear can overshadow your emotions. It's terrifying when you suddenly realize you are now at the mercy of fate. If something happens to the child you will be devastated. The world is blocked out; more than in any other relationship, and then that can be very frightening.

Then, I thought what a challenge it would be to try to do a thriller that deals with these emotions.

How far along are you with it?

I did all the dialogue last year, but that was before I began ingesting the OCD elements. I'm also making the central character a daughter, just so that my son doesn't get a terrible complex about me when he gets older. I don't want him thinking, "Is that how she felt about me?"

So, I'm basically diving through another draft. I don't know when it will be ready, but I don't want to have to wait too long. It will be very complex and, because it's an idea which is very dear to me, I don't want to rush it. I'd have to turn around and think, "Well, I should have done another draft."

Would you use *Piano* and *Waking Up* again?

I would love to use them again, although I don't want to fall into the trap of writing a character for an actor. I really want to create really original characters and let really wonderful actors breathe life into them, which is what happened with *Piano*.

Obviously, the characters have power because the actors have power. But I don't think it would be a good idea to design a character for an actor. Any actor probably wouldn't like it, because they like to meet challenges, the more they write and directors do. But a lot of directors have ensemble sort of stories.

Oh yeah, I have a lot of fascinations and I would happily work with any of the actors in *Protagonist*. In fact, I would love to . . .



Their part-time jobs
From hotel houses.
And new radio months overseas
All with one bank.



You can bank on Westpac.

Reel Pleasu

SCOTT MURRAY

This new column invites critics to list, with opinionated crush, what they consider to be the finest films of world cinema.

Cinema Papers will apply no rules, other than those of space.

As well, noted Australian filmmakers will be asked to supply the titles of their ten favourite films.

Starting off the column are Jocelyn Moorhouse, writer-director of *Proof*, and Scott Murray.

NOTE: To avoid this list becoming almost exclusively the credits of Robert Bresson, the full deserved role of only one film per director has been invoked. Mention is also made on each film's availability, and in what form.

1 *Quatre vents gris* (1952) *WINGS OF A DREAMER*
Robert Bresson, 1951

For many, Bresson is the single greatest cinematic force of the 20th century. No other film maker is as elevating as the spirit, so parochial yet in technique or reservoir of intelligence. His films are postulated, not by using sentiment or ornate frippery, but by giving every element down to estimation. Each frame is replete of meaning and clarity through the juxtaposition of images above meaning, acoustic, in a similar way, the viewer is kept emotionally suspended until the film's end, when all the elements combine in one deeply poignant moment of spiritual transmutation.

All Bresson's films are about an individual's progress from commitment to freedom. That is why his representation is so strong-minded. Equally constraining is the total "context" which implies bitterness or contingency. Far worse, Bresson never writes from reassuring elements of society that decay and decay the machine in humans and nature. His principal

position is to celebrate that which is integral. How else can one view the soldiers love their regiments that perpetuate the administration that trains the condemned men, and the purity that transports Jeanne d'Arc, the Cork and Mouth rifle from patriotic earthly bonds to heavenhood?

To make one experience this transformation, Bresson uses minimal elements to create and elaborate a spiritual void, where every implied action (a hand leaving a deer handle for turning a small corner, a look being thrown slightly to the floor) is an iconisation of a truth.

Choosing one Bresson from all the others is necessarily arbitrary, but *Four Nights of a Dreamer* wins for being Bresson's most delicate and gentle film. Bresson's love affair with Paul at night is as heartless as *Protée* (1950) is patient to give acceptance love. Here the boy may not end up with his desired (he abandons it at the end), one of the absent loves in one of the characters most heart-rending images. But as Gide's lovingly writes of the end of the story ("White Nights") then Bresson adopted "My God, a moment of traps. Why isn't that enough for a whole lifetime?"

1951 edition of the Melbourne Film Festival still exists unwatched in Australia. No French disc sometime released, but was shown on television recently in England. Time shifted annuity copies are all there is to rented one of the original.



REEL PLEASURES
JOCELYN MOORHOUSE
DIRECTOR OF *PROOF*; WRITER OF
THE NOVEL *WHITE NIGHTS*; OTHER WRITERS OF *A DREAMER*; PROFOUND FILMMAKER.
PROFOUND FILM DIRECTOR; THE MOST CONVIKING
DIRECTOR AND FILM DIRECTOR; THE SPLENDID
MANAGER AND FILM DIRECTOR; THE SPLENDID
DIRECTOR; THE SPLENDID DIRECTOR;
THE SPLENDID DIRECTOR; THE SPLENDID
DIRECTOR; THE SPLENDID DIRECTOR;
THE SPLENDID DIRECTOR; THE SPLENDID
DIRECTOR; THE SPLENDID DIRECTOR;

res

2 ORDER THE WORLD

CARL THI DREYER, 1922

Dreyer's *Ordet* (The Order) is the grand paroxysm film-maker Heidegger has been labelled austere and pessimistic; yet here is a film in which a young girl, belief in a simple order's spirituality is enough to bring forth a miracle.

Dreyer's stark universe is one of competing religious paths, where neighbours are divided by varying conceptions of God. He is visited by all but the children in the town: Johannes (Frederik Lerdorff Rye), who lives between an ailing Christ.

Johannes returns from days in the wilderness after the death of his wife (Birgitte Federspiel) from childbirth (though mostly off screen it is, perhaps, the most harrowing in screen). He finds his disengaged family around her open casket. Together with the village parson (who is more interested in social engagements than proselytising local tares and neighbours), Maren returned to normality. Johannes challenges those gathered to not seeking God as long as other seek to find. This is the paradox he is held, but Johannes replies by calling them "half believers". And he is right, for the church pit of his guilty piety proclaims itself only to a certain safe degree. To go further would mean elements of heresy will not be met. (The parson explains that only by saying God does not perform miracles because they result in convenience-related lies, which He also emitted.)



not lies, which He also created.)

But Johannes will have nothing of no true earthly faith and strengthened by a child's faith in God, he invokes Jesus from death. It is a scene of mere terrifying power.

Given the potential darkness of the religious discussions, it is a moving tribute to Dreyer's mastery that he has made a film where for every frame is hyperbolically involving. Like Beethoven, he has the truck for false naturalism and to stylise the performances as much as the noise on screen. The religious concerns represented must have been staggeringly inventive for the time, and today are no less rich with meaning.

Dreyer's masterclass of photography. Henning Strandli's shot with God and man with great subtlety—of muted greys and soft lighting. One need only look at the opening, where the white of some sheepslipping on a cold, thin snowbank, but so brightly against a coldly brooding sky. The image reverberates with distance and powerful even mythical events to unfold. And in

longer contemplation from deathlike life, there is that glow of both anguish and dazzling grey sky.

Dreyer makes an even more perfect tenacious gods than *Christus* (1903), but *Order* remains the preferred here for its sublime beauty and power. (NB: Dreyer originally at the festival exclusively shown on 35mm.)

3 LIGHT

ROBERT REDFORD, 1994

Based on J. W. Salterman's remarkable novel, this is a spiritual film on several levels—or "differences" as Redford would have it. He is a truly romantic film, where the extravagances are diminished by a kind of yearning for having

seen the world with better art. They have been destroyed, one might say by their own existence. Regarded in this way, they are the bones of the universe, its dried petals and its naked bones.

In this case, Little (John Cusack) has, as with other Saltermanites, been shattered by something too close to a sunburst (in Northern Light, Salterman's Sylvie stares into the sun while making love to her brother, thus rendering herself blind.) For Little, the trauma is to live in her own world, of people and language, but a world constantly reminded that Vincent (Warren Beatty) exists to no end. The results are where Vincent knows the loneliness and fears of the outside, normal world to treat him as diseased tissue. For example, when Vincent finds Little with a fever tyrocone (Jane Marchant), he scolds with malice: "You silly bitch." Torn Little calmly replies, "If you should discover that poor god loved others as much as he loved you, would you hate him for it? I hate my love for all of you and you deserve it."

Redfern invents every element of his magical universe with patient intensity. So it is very true indeed of a blue corner through the other room with air, or the way Little's reflections are mid-fingered under shimmers with passing and





about "les trois voies de l'expression" (the three modes of expression) of Paul's vision, according to his own definition, one being visual, another being narrative or literary, a third being musical.

LE MEILLEUR DES PÉCHÉS (1989). Director: Gérard Oury. Screenplay: Gérard Oury, Jean-Louis Courrèges, Jean-Pierre Lévy. Story: Gérard Oury. Cinematography: Jean-Pierre Lévy. Art direction: Jean-Pierre Lévy. Costumes: Jean-Pierre Lévy. Music: Michel Legrand. Film editor: Jean-Pierre Lévy. Sound: Jean-Pierre Lévy. Production design: Jean-Pierre Lévy. Casting: Jean-Pierre Lévy. Production office: Gérard Oury. Studio: Studio 2000. Distributor: Gérard Oury. Running time: 100 minutes. Rating: PG-13. (French with English subtitles.)

Love (for a film can destroy). Three men of great talent (a screenwriter, a world-famous burglar and actress) in a suicide that leaves a trail of profound sorrow. Thus begins one of its French achievements.

A film of mounting analytic purity, *Le Meilleur des Pêchés* is gloriously shot in black and white, by Eugenio Barilli and Tibor Szamuely, with dazzling use of slightly wide-angle lenses and startling two-shot correspondences (as when Vincent van Gogh's lover is present from her bed). When French director Jean-Pierre Melville saw this film, he turned to his wife and said: "You have and love the last film of Robert Rossen. Any man who achieves this degree of perfection, God has to do." And so was the case.

Yet to show yet again how perfect yet things wrong (the honest masterpiece was buried in Australia and released only after successive cuts were made). To see the whole film one must import the American video.)

4. *Le Mépris* (CONTINUED)

Jean-Luc Godard, 1963

Le Mépris is the most rigorous of Godard's cinematic meditations on love. It has even been described by its director of photography, Paul Couderc, as a "miserable love letter" from Godard to his Danish muse and collaborator, Anna Karina.¹

Based on Monroe's *Il Desprezzato* (Dante Alighieri) and inspired by Pasolini's *Virgilio in Italia* (1968), *Le Mépris* is a study of compromise and love (its healing in one partner) can quickly undermine a relationship. Here, Colette (Monique Bertrand) believes she has been pushed toward the arms of the producer, Prokofiev (Jack Palance), by her acchitentier husband, Paul (Miyoshi Fujino). It is her contempt for him, and Paul's moral inflexion that lead to the break-up. And never has a separation been more brilliantly visualized. Paul lies against stone rocks, his head down, while Colette walks naked in the opposite direction, up, through and away from him.)

Persuading this story is Paul's proposed assignments of the *Odyssée* (which Pasolini's equally tempestuous *Ulysse*, thus providing the long voyage home). This Ulyssean mirror Paul's disillusionment and weakness (the drama arrived

to the female partner, Saithe offices for the film evolves, taking sides over the correctness of Paul's interpretation versus that of Paul Long, a more conventional one²; but it is totally clear that Godard is siding with Long and thus against Paul and his wife.

Another form of contempt Godard employs is that of blarney (intimidation) who controls and ruins the work of others. Burdened, Godard is often passive here. *Le Mépris* remains a playful demonstration of film making, from the shocking them from which Prokofiev (Alain Resnais' double exposure [with deadly consequences] or that seeps through and past vital to the separation of Godard and Long, and the closing cut-off marriages. Even when the film is produced reportedly inspired on real life, Godard uses an obliquely moment of multiplying a meditation on the Impossibility of possession, and of separating flesh and desire ("Do you think I have a pretty bottom?"), And my hair?" ["My face"?], "My eyes? Then you love me totally?" "Yes... totally, tenderly tragically.")

(2) As Godard's film is the usual elegant and alegoric, the current recording is growing Technicolor and Technivox over the original voice of Marianne, the back lot on Discos, the morally vacuous modern set on the outskirts of Paris. And the jaded tone by Georges Delerue adds to the atmosphere of almost fatal (admittedly melancholic).

(3) The version of *Le Mépris* shown theatrically in Australia and New Zealand consisted of the television copy (slightly less cut but in Italiano dubbed). And as the original film is in French and English (with a title German), the version in English version is a travesty. For example, to fit in the female character's now unnecessary march movements, the children have written on the name of the most terrible sequence in *Le Mépris*. Equally, the film was made in Technicolor and an unscripted version is unavoidable here. Even the American video (with no film) is not letterboxed. One must import it from France for that. And it has its listed bypass of the cut-off marriages and the original voice-over double spoken by Godard, along with his meditation of death, disease and death.)

JOCELYN MOORHOUSE

1. *Don't Look Now* (COLIN FINCH, 1973)
2. *Nashville* (ROBERT ALTMAYER, 1975)
3. *Tengohi to Agatoshi (High and Low)* (AKIRA KUROSAWA, 1963)
4. *All About Eve* (JOSEPH L. MANKIEWICZ, 1950)
5. *Psichiatra Rosso (Deep Red)* (DAVID ARKOFF, 1985)
6. *Lawrence of Arabia* (SAMUEL GOLDWYN, 1962)
7. *Dr. Strangelove Or How I Learned to Stop Worrying and Love the Bomb* (STANLEY KUBRICK, 1964)
8. *Blue Velvet* (DAVE LYNCH, 1986)
9. *Dog Day Afternoon* (SCORBY LOWELL, 1975)
10. *Women in Love* (JAN KARLOVSKA, 1980)

Demy's recent death has inevitably helped to draw attention once again on this most interesting and brilliant filmmaker. This is particularly so for those fortuitous in having seen Agnès Varda's previous tribute (*Jacques de Marignac* 1990), where many moments from Demy's life are evocatively re-enacted (yest, his father was a petrol station in a town where visitors came through the streets). Some that will always haunt include those where Demy is taught his first career in the beautified shopping mecca from *Les Parapluies de Cherbourg*, and how he imagined the rats (possessed of dreams when watching Beethoven's *Le Rêve des rats* at Boulogne) (1945) at 14.¹

Demy grasped that *je ne sais* and created his own contingently magical world. It is an舅舅的 realm as much as a decorative or architectural one, be it in modern Los Angeles or the Italy-like world of *Paisà d'au* (1960) where a princess-writer (Lucy) clothes and a king can fly in a helicopter. And in everything he had, there was a love story.

Les Parapluies is the most tender of all, replacing the coolly intellectual approach of much French cinema with an affective hymn. This singing-on film gloriously rooted by Michel Legrand, is photographed by Jean Rabier against stylized backdrops of pastel colours where characters glide as much as walk, and where the lesser emotions are eschewed to concentrate on what Demy sees as happy people alone.

In some ways, Demy has borrowed the pure relationship from *Les Parapluies* and remade it in *Le Guy* (Kino Chassagnes) and *Médecine jaune* (Terre) (1967). But here the man must not be result from the kind of a cerebral composition, but from the kind of a less often gone over. Many directors would have been tempted to mix it with gay meeting (Caravaggio) (Caravaggio) (Deneuve) and their child

at the end (not least, one Australian film springs to mind), but Demy... over the romantic. He is a parallel love story, one of love, glamour but greater spirituality, transfiguratively woven like *Orpheus à l'île* (Maurice Le Guer) (Guy can rightly claim, "What a strange path I have had to take to reach you".

Les Parapluies is no more Demy's arty masterpiece, and it is perhaps ungracious to rate it above, say, *Les Parapluies de Cherbourg* (1964). Even his last film, *Tout pour nous* (1989) is a dazzlingly inventive and joyous celebration of life.

[NB: Still preserved and available locally on un-titled boxed video with subtitles.]

6

THE LADY FROM SHANGHAI
ORSON WELLES 1947

Again one faces the problem of selecting just one film in a *César* (1961). The big effort *Audrey Hepburn* (1962), perhaps Welles' finest in his original version, *The Lady from Shanghai* (1947), *Mr Arkadin* (1955), *To each his own* (1950) or *Chimes at Midnight* (1966)? That is eight masterpieces from a director (magician) who often has clearing away a historical event into irreversibility decades after *César*. Nothing could be more criminally obscure.

Here *The Lady from Shanghai* gets the nod for its cerebral beauty, which is even more dazzling than *César* is. Certainly far any film makers of today have come anywhere near this lyrical mystery (and Mr Arkadin pushes the syllables even further). In a few man conversations on the yacht (for example, Welles' boat in reverse). But instead of the standard (American) approach of cutting back and forth between the same two or two short next class up (Salvado or myself), Welles refines the hexagon composition on almost every scene. In place of the basic two (or four) shots, there is maybe twenty. And yet each one is equally the most dazzling he shot in cinema.

Equally outstanding are Welles' witty meditations on the cinema and the nature of

theatrical performance (from lawyer to criminal, the film's relentlessly inventive playfulness and the way the director incorporates them all into other work without ever allowing himself to appear serious. The ultimate range is also stunningly broad from individual thickness where Charles plays to a lonely street where a heavy boot is going to "target her" at "Morgue 11" (sic).

There is a view widely held that the film makes no sense and, even if true, why is this necessarily a fault? But no, "every I do nothing and I succeed" as John Huston quipped of a Welles' performance.² This is brainiac filmmaking at its best!

[NB: Still successfully screened theatrically.]

7

INDEX

ORSON WELLES 1947

François is the most underrated of the great French directors, yet he made several of that country's finest films, including *La Règle du jeu* (1951, above), *Le Télescope* (1958), *Le Réalisme magique* (1960), how Chantal must have taken her note of a future shooting the rape scene of *Le Réaliste* (1978), *Deux Jours à peine* (1962). Predictably far off all the Melville sightings and *Thérèse Desqueyroux* (1950). Even the *Révolution* (Abbas Kiarostami) (1970) the moments of such delicacy are to hand the surpassing.

Of all great directors, François is (with Bresson) the true poet. His sensuality is delicate and precise (as in *Le réve*) and the rare tenderness of his compositions make no other equivalent possible. Amongst all his masterworks, *Jules et Jim* arguably the most sublime.

Inspired by the director's love of the Faulkner series (*Postmister* 1935-40, and *Asiles* 1947-19), the new classic is a touching homage to an writer whose感官世界 (and also to the narrative fictions of e.Gorges Lautreamont). With extremely few words, near-surrealist imagery and photography by Michel Piccoli that delineates succinctly the poetics of white and black, François invents a





ARMANDO TESTA JR. (JEWISH CHILDREN'S PRISONER).
DIRECTOR ROBERTO BENIGNI - THE DIRECTORIAL
CREATIVE TEAM IS VISIBLE. HERE, THE PROFESSIONAL
CINEMA SUPERVISOR GENTILI AT WORK WITH PART OF THE
CAST. THE DIRECTOR SOMETIMES TAKES BREAKS
PROVIDING SUPPORT AND CREATING A SENSE OF
COMFORT IN WHICH IT IS EASIER TO WORK.
BEHIND THE SCENES A BAG CONTAINS THE
ALPHABETICALLY LISTED STYLERS. IN THIS SCENE, ARNOLD
MAYER HAD TO FIND THE TOTAL CORRESPONDENCE IN THE
MANUSCRIPT FOR THE ACTORS AND DIRECTOR. DURING THE DIRECTOR'S
PERIOD, THE CINEMATOGRAPHERS WERE INVOLVED IN
MONITORING THE IMAGE QUALITY.

complex plan through playfully visual film-making. Responses are triggered by the subtlest film dialogue (interactions between figures) and meticulous sense of what in a scene should be highlighted and what diminished, and of using a collaboration between scored music (by Maurizio Costanzo) and camera movement to heighten emotional climate dynamically.

These are many sequences that can be singled out as classics, though as do no necessarily suggest an heroic status to this carefully modulated work. But for illustration, there is the moment when the evil Dean (Francesco Berlingi), dressed in a mask, approaches Joe Quatino (Eduardo Gómez) from behind and plunges a hypodermic into his shoulder so as to enhance their powers up to depose a monarch (this is the film where women are the active characters). Then there is the scene when a circus performer (not Justice) uses soap like black berries to uncross his eyes and, after summarily defeating his opponent (a mysterious stranger in a bold mask) ends a ball holding a woman down whom he brings immediately back to life before taking the timber banker's life. But all is never what it seems as people keep roles, reversing their true selves from behind false masks.

There have been many fine pretenders to classic, but none to the standard of Justice (as Some situations in *Pour Maman et à* [sic] dreamer).



8 GRUPPO DI FAMIGLIA IN UNO INTERNO (CONVERSATION PIECE) LUIGI DI VERGONO 1934

Given that the great Luigino Visconti also made *Sorrisi* (1934) at Odeon (see *The Legend* 1930), *Maggio* (Stelle dell'Ora) (Sorrisi 1935) and *Camicette* (1936), along with several half-realist films of blending, this may seem an unusual choice. But this is the film closest to Visconti's heart, a poignant rumination on a son odd in an attempt to form a safe, unwanted family. This is many ways reflects the homo-erotic Visconti studied earlier, and this is one of the sapphic scenes his best critics often cite to illustrate the film as a gay love story. Not that that would matter much except that says a revealing lesson as much of sex is love and killing power. Furthermore it is BIP interested in delimiting sensibility of moralized being, subsequently contesting the importance of feeling as emotion. In Visconti's world, it is the negative impulse for power that is condemned.

This is narrated essentially in two apartments Visconti lived in. He usually stampedes over the family portraits that adorn the walls, past the busts of Irish Rebels and to the accepted but warmly longing countenance of the Professor (Bart Lancashire).

On another level, as clear but as the seemingly uninterested on by critics, Conversation Piece is Visconti's leaving tribute to his homeland. The film is very much based on the various families that make up Italy, be they political, Communist (as with Kraljević), Christian Democratic (Bentivoglio)

and Positano (Sestina) – or social – old-world aristocratic (Prinzio), nouveau riche (Branca), working class (Marzolla).

With the calm wisdom of a fully lived Visconti seen (through his Professor) all these disparate and sometimes warring factions as part of his and his family's family. One may like a certain child more or less than the others (Visconti himself wavering between Marzolla and Branca), but how can one not love them all?

[NB. Historical interestingly, BIP has also given the title in three-box format.]

9 CHE LA BETE MEURE CLIVE BARKER MARY DEL MILLER CLAUDET CHAUVEL 1931

One of those of the greatest winning comedies in cinema from Les Belles (1930) to *Just a Gigolo* (1971), with only *Le Rêveur* (1930) breaking the pattern. Le Rêveur actually prefigures a bittersweet stage that was picked up again with *Le Décret Prodigieuse* in 1952 and which makes a distinctive form which sadly Chauvel



was only intermittently arranged.)

Chantal's death of five films is extraordinary. Her delicate sexual and dramatic gestures of love (with men) are the costly elegiac remembrance of mass alienation (in *A Painter Inside* (1988)). The mega-nostalgic *Monnaie Blanche* (in Chantal's filmography) (the other experimental *Le Boucheur* (1970)) with its shattering segment ending and stone silent in Asia (1987), is a mysteriously serene look at the bourgeoisie's need to confess guilt – which clashes with the blues "Bring on the night."

One of Chantal's themes is an interest here for the detailed employment of aspects of life details (she goes there); a further assumes her tracking role in trying to locate the brute who has taken away so many forms of guilt, and bonding. Most powerful is the realization of individual responsibility; the aggrieved father having participated in his son's rape and then failing to let him go up his own life and release the boy.

The bizarre collaboration of Chantal, director of photography Jean Pielot and editor Jacques Galland has resulted in a craft levelled such sophistication and art that one can only delight in its mass importunity. Missing scenes apparently from this which separates concert from music, as when Chantal neatly blends Charles and Philippe not with dialogue or contact but through screen re-enactment (a Chantal specialty). One could analyse the logic of this film and come up justified in its individual cutability, but the dismantling itself makes the matching precisely clear.

(NB: Redacted initially and shown on SBS.)

10

CHILOE'S RADIOPHONIC (THE RED AND THE WHITE)

RENÉ MARVELLE 1937

Jenaro is perhaps the cinema's most indelible-style artist, having created a unique film-making language. He brilliantly recounts important events of first European history with an ambivalence so shifting as to make existing audience perspectives.

Since many of Jenaro's films (such as *América*, *El vicio* and others) similar cinematic patterning selecting one is somewhat arbitrary (try *Jenaro* (My Way Home 1984) for a conceptual grandness).

even a warmth, absent from most others. *Sangueleyendas* (*The Painter* (1988)) is boldly stylized. In conveying the horrors man requires an others for political or class gain (if not just from stupidity), *Chilean* (in Chile and *Coy* (1986)) is chilling in its simple evocation of the (passivity) that lead to murder.

But it is *The Red and the White*, with a graceful particularism and the recurring black and white (by Temistocle Solá) that makes it the visually loveliest film in her oeuvre (1937). Jenaro again creates an unobtrusively minimalist where individuals are delineable, unsure for even a second whether they will live far from a causal scene. Yet in this offer he pinpoints many find the strength and art in survival.

Jenaro measured carefully roles in dramatic daily from the sides, off-camera, shifting out of sight and reappearing with frightening suddenness. Again the scenes employ grime tracks (oil and shale back), leaving one uncertain where one has been (or is going) as one is of a moral centre.

Jenaro's portrayal of war is unique for its incisiveness minus savagery. The identifying element: way officers pick out enemy soldiers for execution carts and publicly display the dead. American directors prefer the neatly laid guys to die – or for sentimental reasons, the odd good one. They like to believe there is a God overseeing whatever structuring the morality of war. Jenaro knew better with his evocation of a morally desolate battleground in all the more harrowing for it.

Jenaro well understands old-folk's ironical social having to repulse people in order to oppress them. That is why they are continually snappish, often sardonic and thus slightly made to perform pointless actions and have desisted from any desire to live. In all early scenes of *The Red and the White* (apart Red soldiers) one gets a sense to escape or disengaged monotony. But when most are soon caught in a dead end town they mostly themselves (soo) ready mouth closed and tied up to be shot. Or there is the even more poetic image of a soldiers' horse galloping backwards and backwards through a stone archway as a comedy mania peaks.

And in this men made carriage, Jenaro leaves no sides in *Egi* (Seneca)/*Apocalipsis* (1978). For example, the opposing horses are not even identified.¹¹ In *The Red and the White*, when a Chilean member of a White patrol takes a peasant girl, the White officer and the peasant both get later executed (Red soldiers mock women without the slightest protest). One wonders indeed why the Scores helped fund this horrific film to nothing. In its place a communist ideology.

(NB: Originally screened at the Melbourne Film Festival. Also shown in 2003, as it suffers dramatically from the roughness of the score and inappropriate cropping.)

11

LE SAMOURAÏ

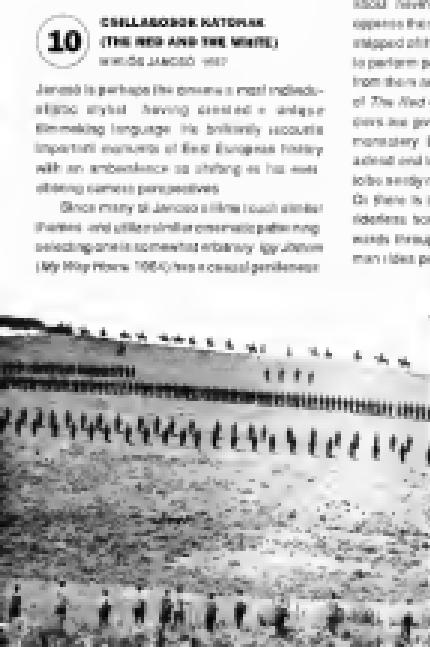
Jean-Pierre Melville 1967

Yet another brilliant project, Le Samouraï is Melville's third and easiest film. With towards an obsessive intention to do and a perfectly judged nose ensemble, Melville has created the film about that film icon: the solitary killer. (There is no deeper loneliness than the sempiternal except the tiger's in the jungle perhaps.)

Le Samouraï absolutely delights in its own monogamy. Henri (Ossie) a subtle lighting the blue-grey colour scheme, the mismatched with splashed leather and spackles hat. The lone where action and expectation waiting at the end – there are only his eyes, of three empty of others or narrative.

Some have called Melville's *Bonnie and* (to which he responded to) "It's a Western that has always been Melville".¹² And one can easily see why in *Le Samouraï*. Similar qualities apply each image amplified of meaning, as that it can receive only from the possession of images: the actors don't act but simply wait without attempting to insert significance other than through gesture, sound and light convey only and the meaning required and all else must be excess (or given to breed).

The participation of images is well illustrated by the way Melville regards his companion's decision to commit suicide. When Jeff (Jean Gabin) first visits the Right-hand (as general) a slender (the longest) car engineering. Near the end, after suicide with his lover that speaks





12 LA MAMAN ET LA PUTAIN
THE MOTHER AND THE WHORE
JEAN EUSTACHE, 1973

As the title suggests, Jean Eustache's most notorious film is a study of sexual behaviour. The mother and her son return from their first journey to Paris. The mother, who has been separated from her husband, has made arrangements to meet him again. She has also brought along a young man, whom she has met in Paris. The son is a schoolboy who has been sent to Paris by his parents to attend a summer camp.

Volume is from its material words. Jeff pulls up regular oil tank trucks. Mobilgas delivery drivers are Jeff turns off the car's ignition, nothing more needed for cold.

All too briefly a partner approach may come from in his narrative use of the novel and Jeff Kempf's last screen test (stressed only with a reaction to blocks of Gauloises and rows of ruined water bottles). When the partner breaks in and gives a hug, the frightened boy lies motionlessly about his edge. By the time Jeff returns the boy is calm in such that he remains motionless but has been impinged upon. When he returns even later, the boy is still greater might makes Jeff suspect someone is hiding in his flat. And all of this is completely wordless and silent save for the relentless chipping of the bird.

At the end of the scene, having discovered his would-be assailant Jeff leaves. He looks back at the caged bird frantically. Will he return? Will his eyes bespeak nameless concern or thanks? No. Just maternal silence. This is as quiet as silent gets.

(P.S. Released theatrically in a full version recommended by its Australian distributor, see Head over here on 688.)

12 LA MAMAN ET LA PUTAIN (THE MOTHER AND THE WHORE)

Jean Eustache has quickly become the forgotten genius of 1970s cinema. *The Mother and the Whore*, a 255-minute, is the definitive portrait of especially (French) lifestyle, where verbalising emotions is more nuanced than categorising them; where sexuality rests on the mysterious interaction of effortless policies and principles that mean nothing outside context.

Eustache sets up a series of extremes, be it the monotonies of the love triangle or desire, the nature of cinema as compared to a perhaps less amenable reality or the constraints on behaviour within conventional rea-

sonings. It is Eustache's great credit that in this epic meditation he totally avoids the predictable banality of much modern cinema. So, while *Wavelength* (1967) is literary, making her non-narratively powerful declaration of self determinism of the end, it is full of contrived tone, of staticness and verbal earnestness (of the number of times they say "maximum" and "minimum") of isolated documentation. That is not involved in the breathless after of emotional intensity.¹

Shot in stark, 16mm black and white by the Ile-de-France cinephilely Paris Uzanne (who also shot *Four Alleges of a Drunken*), this is a series of its most unbroken. Eustache uses a record number of takes to and out of block-to-cut every film direction usually one to seize a plot moving. Here, Eustache will take in to someone lying on a bed listening to a Pier recorded from field out of the end. His silence is stretched upon, no words spoken to unbrokenly expressive. The continual inuring of each is applied to all and Eustache thus both in the audience to perceive it. This is cinema without age and enabled by a past.

[P.S. Newly restored since original release.]

13 ACCIDENT

JOSEPH LLOONEY, 1977

Of the Llooney-Pinder collaborations, this is the most generally realized in that it is one of the least banal films made in English (and only if that dog had four words sum up in the last shot...).

Some critics (especially the French) tend to prefer Llooney's last American and early British work, but for all the good moments these films are incomparably weaker, often slightly more *Arguably* than *Time Without Fury* (1968) (which is also a good effort for *The Go-Betweens* (1971), which also transferred to *Vivifying* and *M. Klein* (1978), the other "West Australian" candidate from Llooney and the best international account of French culpability in the Occupation).

Then there is *Accident*, the definitive analysis of male monopsony and how, as in Ingmar Bergman's *Det Sunde Inget* (The Unconscious 1967), the educated audience do not necessarily have many answers. Here an ethnic teacher (Dick Haygarth) takes little un-



derstanding of where and how to draw boundaries in his personal life. Playing a film director (Jacqueline Susann) playing slightly over-pitched games with her bare hand (blanket basket), and lying to his wife (Vivien Merchant) and others.

Lobby, who is something of a boorish and unkind director, is an exquisitely precise figure here. Inspired no doubt by Pinter's spare dialogue and dramatic ellipsis. Every trace of the fair is lost, played by one of the most permed crabs ever assembled (just the unfortunate Jacqueline Susann, who looks correct but is not a natural actress) and sensitively captured by Barry Fisher who records every subtle shift of light – just as the self-sacrifice builds in a wispy cloud, so do later twists at another step in the director's reveries.

So account A (Susann's) portrayed at the game playing Englishman many believed/duty to his singleborn. But then Helen's tragic poetic exploration of Australia (*Macbeth*, 1971). Admittedly helmed by foreign directors can resonate culturally in a manner which is clearly overdisplayed by its native filmmakers. (NB: Released the critically and popularly abysmal *Seven*.)

14

LAW & ORDER LAW/CAPRY 1994

This is the greatest of the American romantic comedy dramas, brilliantly scripted (by Deimer Covell and Donald Ogden Stewart) and with inspired direction by the great Leo McCarey.

The scene where Michel (Charles Boyer) and Terry (Doris Day) visit his aged French mother (Mme. Duperreux) is one of the most moving and heart-rending. The play does up of Michel (as in the chapel and church) the (un)expectedly complex and problematic words can define.

As for the reverie, it is both intensely moving and utterly brave. Would any American filmmaker today dare to play it with the two characters alternating to have occupied places in a recording of their reveries? Would an American audience of today understand it? Also utterly remarkable is McCarey's placing his film in a place two steps of a man crying. How often has that happened? However? How many have ever responded such sensitively? But then, as José Randa said: "Leo McCarey is one of the few directors I think who understand human beings."¹¹

McCarey remade the film many years later as *An Affair to Remember* (1957), with Cary Grant and Deborah Kerr. The script is almost the same, and shot after shot matches the original. But it is, in important ways, a quite different film. For one, it is less overtly sentimental (but intelligently biological 1930s-style) but it is also marginally less powerful and the "old" *Mickey* is still a much loved but by this director (Deim-Covell 1955) Peggery or Red/Green tea, tea, tea, tea for Rosemary and the Author (Tucker, 1957, et al., it is a career classic [NB: A regular television *An Affair to Remember* available for sale on video].

AUTHOR'S NOTE

Following these films, the last two make 19: *La Gouale Querida* (The Mauve Microcosm) Pearce 1930; 20: *A Conference* (The Conference, Filmoteca Real, 1928); 21: *Le Livre des Jeunes* (Lulu Burges, Hilary Anstruther-Gough-Cochrane (Médiathèque Ingénierie/Bergen, 1982); 22: *Angry* (César, You'll Be High, Kochlin, 1973); 23: *Music Yellow Ribbon* (John Ford, 1946); 24: *Blackboard Jungle* (John Ford, 1955); 25: *White Heat* (Rear Window, 1954); 26: *Rebel Without a Cause* (Nicholas Ray, 1955); 27: *Caravan* (Shayne Hitt, 1954); 28:

Notes include (among many others):

Piotr Machajewski's *Critique d'Art* (Machajewski 1982); *Le Roman à l'écran* (Jacques Peuchot 1965); *Caravane* (Shayne Hitt, 1954); *Zyklus*

(Rodzinek/Family Life Krajczak/Zwass 1971); *Cadavers* (Eckert) (Hilbertz, Coquelin/The Confidante, Filmoteca Real, 1928); 29: *Le Livre des Jeunes* (Lulu Burges, Hilary Anstruther-Gough-Cochrane (Médiathèque Ingénierie/Bergen, 1982); 30: *Angry* (César, You'll Be High, Kochlin, 1973); 31: *Music Yellow Ribbon* (John Ford, 1946); 32: *Blackboard Jungle* (John Ford, 1955); 33: *White Heat* (Rear Window, 1954); 34: *Rebel Without a Cause* (Nicholas Ray, 1955); 35: *Caravan* (Shayne Hitt, 1954); 36: *Music Yellow Ribbon* (John Ford, 1946); 37: *Blackboard Jungle* (John Ford, 1955); 38: *White Heat* (Rear Window, 1954); 39: *Rebel Without a Cause* (Nicholas Ray, 1955); 40: *Caravan* (Shayne Hitt, 1954).

Notes

1. The Top Ten without previous award is: *Quatre Rivières à l'Amour*, Philipeaux, L'Amour, Le Condomin et son chat échappé (as in *What Booth*, as it really). In *Journal d'un Chat de Campagne* (Machajewski, Le Poisat, as Jeanne d'Arc, Céline Delon), Le Chat de Philadelphie (Mme. Parent, Deneuve, and Léonard (Weston), Les Anges du Père (Jacques Chauvin) and (though like *Les Amis des Alliés* (Pagnol, 1936), too French to allow George).
2. Peter Godfrey-Smith, "James Wright" in *Notes From Underground* translated by Austin R. MacAuley, New American Library, New York, 1968, p. 47.
3. For example, Osgood ends up a place which he hates and finds repulsive – as if the主人 of the house is made of very core shit. But then he realises that amazingly benevolent perspective by following a character's unexpected movement, and begins again an odyssey with the point of view point. It is exactly the irony the critic Bresson, Paul Schrader finds Osgood's work so worthy of exploration and homage.
4. Leigh Wilson and Schrader, New York, 1987. This is undoubtedly easier. There was a main mass edition (1982) also a smaller one.
5. Thought to have been written in Pat Haggerty, *Mildred* (as Mildred, Foster, and Marburg, London, 1921). However, a glimmer through the last edition (last to remain in the) in any other where?
6. Most particularly the concern expressed of Latin American relationship with Evans.
7. Osgood: "I'm convinced that Godard is trying to explore something in his writing which is a secret letter – one that a certain (yes, probably Georges) old bourgeois is writing to him." Quoted from *Interviews* (Anthony Philip Bates, Monthly Film Bulletin, July 1972, p. 14). This view of their relationship is supported by Godard in many ways (see *Principles*) which Mirella can hardly, but she is quite often revealed in the *répondeur* girls.
8. See *Jacques Autour*, "The last of the gods" (Jean-Luc Godard) in *Le Monde* (1987) as well as his much more recent *Monica's Kitchen* (1991). There is little, if any, difference between them in terms of the language being used. However, there is a difference in the characters' progress: it might seem less effective. But it is surely one in a directionality involved.
9. An *Lotus* represents the off-camera sounds of the cat outside that begin the film (the same composition of the *Patagonia* thought to be a *guitar*) which we hear tell the dog which runs by and behind the scenes, but, excepted and has much. This is clearly not using *Lobby* intended. The problem was that the dog refused to go in the front door all day. Begged, coaxed it and called then having a very long roundabout round his impossible test, that *Lobby* made the instantaneous decision to pull the dog to him and so, on hearing, so quickly changed.
10. One translation of *Jacques de Nantes* is that "My wife is a plump partner. One hopes that an exhibition may soon be forthcoming."
11. As Peter Magie in *Historical Mode* (Magie 1982)

Blake

INTERVIEW BY RAFFAELE CAPUTO

E

LESLIE HALLIWELL ONCE WROTE OF BLAKE EDWARDS, "A MAN OF MANY TALENTS, ALL OF THEM MINOR." THIS IS PERHAPS THE STANDARD VIEW OF EDWARDS AMONG MANY CRITICS, PARTICULARLY ANGLO-AMERICAN. HE HAS BEEN DESCRIBED AS SOMEONE WHO SHOWED A GREAT DEAL OF PROMISE EARLY IN HIS CAREER BUT MID-WAY THROUGH HAD SOMEHOW RUN OUT OF CREATIVE ENERGY.

BUT CONSIDERING HIS CAREER GOES AS FAR BACK AS 1947, WELL WITHIN THE STUDIO ERA OF HOLLYWOOD, AND HAS DEALT WITH AN INDUSTRY THAT AT BEST CAN BE DESCRIBED AS VOLATILE, EDWARDS HAS PROVED TO BE A MOST DURABLE FILMMAKER. THIS IS MADE EVERMORE SHARPER GIVEN THE NEAR-DISASTROPHIC BERTI STUDIO INTERVENTION ON DAYLIGHT LIL AND THE WILD SWINGS HAD UPON HIS CAREER IN THE EARLY 1970S.

IMAGE FROM DIRECTOR BLAKE EDWARDS' *DAYLIGHT LIL* (WARNER BROS.)

Edwards certainly represents the generation of old-school auteurs, yet is still writing to today's Hollywood with relative independence and integrity. His latest film, *Saint*, starring Ellen Barkin and Jimmy Smits, is the story of a man who becomes a woman, but not by his own volition. However it may be received, publicly and critically there's enough evidence to show he continues not about to end. But even if it were, though Edwards could be analogous to a blazing comet on the verge of burning out, there is a way to quote from S.O.B., "Star ah my love, and oh my friend, u give a lonely light."

Role reversal and confusion over sexual identity are not uncommon features of your films. Do you think you have exhausted the possibilities with *Saint*?

I probably have in terms of emphasis, of doing a whole film about it. These kind of things might crop up again, but only minimally, and not as the major portion of a film. In my early ones they turn up a lot, so maybe they're evolutionary. But I am not really interested in my own films. People tell me these sorts of things are done, and I say, "Oh, that's interesting." I suppose they do crop up to some degree, if I can re-hyphen the titles. There has been a couple of books written, but I can't remember the names of the authors off-hand.

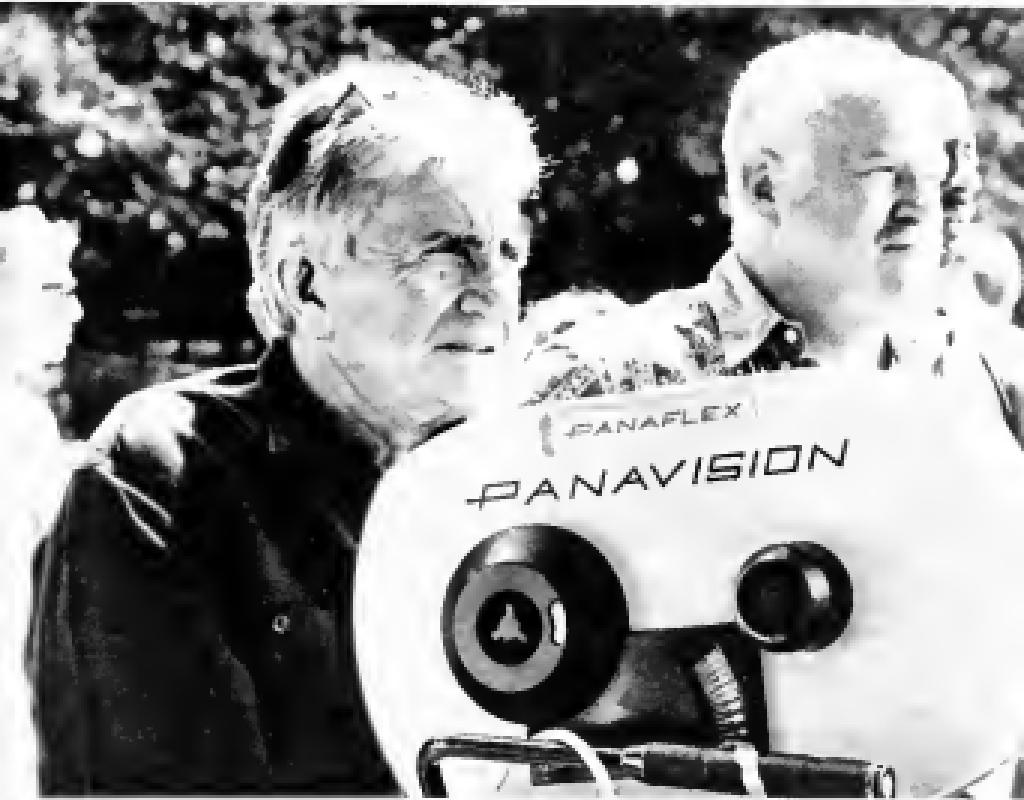
To use the title of the song from *Surfing U.S.A.*—"Whipping in the Dark"—your characters emerge from the darkness, literally and metaphorically, since they are in the dark about their sexual identities. So what is Steve Brooks (Perry King) in the dark about or, for that matter, Amanda (Ellen Barkin)?

That's a very interesting question. I don't know that they are in the dark before the transition is made. He doesn't have any problems really and knows pretty much who he is. But when he becomes her, she is certainly in the dark about a lot of fundamental things. They're free to learn.

Because it is convoluted, I guess you could say that he is very much in the dark throughout the whole film, in one degree or another, as to what women are about. It takes becoming a woman to find that out. That's the way I would describe it.

One really isn't sure where to place the line, but a central moment in *Saint* is when Amanda is about to make love to Sheila Fennemore (Lorraine Bracco), but doesn't. It is pointed out that she might be homophobe, but actually it's Steve who is.

Edwards



Yes, I think Brooks is very much homophobic before the change happens. He is an insensitive son-of-a-bitch and an unpleasant man if you make him, about forming him into a serial killer. He's a man who suddenly becomes a woman and has in struggle with that situation. He is homophobic to the degree that, even though he is in a woman's body and is faced with the possibility of having an affair with Sheila, which at first is arousing to him because he regards it as a kind of masculine prerogative, he's saying, "Whatever hell, I have a woman's body. I'm still a man in my head, so I'll have no problem. I'll just lay her and that will be that." But when he gets right down to it, the homophobia that he suffers from is so great that he can't manage it.

The curious thing about *Sin City* is the unlikely combination of high-energy "heat" (like in *Blow Dry*) and positing a darker mood (That's Life). In your later films, dark elements creep in at unexpected points.

What you're saying is absolutely true. It has that probing element, but it's also the high-concentrate high-energy type, it's a lot of both. I can't talk too much about it, but I like to feel that people think not whether they're good or bad, but that they move.

Again, whatever I do has some evolution to it and it's moving along. I don't know whether "sheer" is correct, but it doesn't stay static, anyway. There is a dark side to this film, no doubt about it.

Blake Edwards



ABOVE: JEFF BRADLEY (FROM LEFT) AND ALANNAH TAYLOR (BETTY BLAIR); CENTER: ROBERT DE NIRO AS RONALD POKORN; RIGHT: BLAKE EDWARDS, BARBARA AND HELEN (A PICTURE OF ROBERT DE NIRO'S DAUGHTERS).

I'm related to the fact that, although your films have a central figure, you're not much of a personalist establishing a sense of individualism as with the relationships of a group of people? The individual is important, but not as a focus in that sort, rather as someone who cuts off those relations, or structures, to see what is the social environment.

As you're making these observations, I'm trying to adjust to them and ask myself, "How true is that?" I know you have a point, definitely, because there is very strong social point-of-view in my films and maybe to the exclusion of the characters somewhat. I have been trying to think of other films, and something like *Von Ryan's Jones*, which certainly calls a lot about role playing and things to do with individual roles, is a very strong character-driven piece. Sure, there, however, the character-driven aspect, maybe less discernible. I also... know.

I'd had to respond because, while I recognize what you are saying, I don't recognize it so strongly that I can really address myself to it without a lot of thought. It's so fucking hard trying to... I mean, I enjoy an interview like this because it provides me a little...

Well, looking back to some pictures from your career, *Réparation* in France and *Days of Wine and Roses* represent a radical departure from the type of film you were making previously.

It's interesting because I always believed for quite a while that one didn't necessarily have to be typical, as a director. I probably predicted that opinion on the fact that I did get for three films you've mentioned, and certainly for *Mis and Mrs.*, some high degree of gravitas, "serious" filmmaking. That's just to say a word. Not that I believe comedy can't be serious, because it is very serious at times. Strangely enough, and I don't know whose fault it is, whether mine or the industry's, I seemed to be pushed into the mould of

being a comedy director. And it's very, very tough industry at times for a filmmaker to try something else in.

I have just finished a script which is very dark piece. I was quite excited about it, namely so I gave it to my agent and he didn't care for it, let sort of suggested what I should do now or can do next. In other words, if he were to go out and sell me to the marketplace, he wouldn't have a chance of selling me for one of these films. I felt myself getting really pissed off! I always believe, as Billy Wilder said, "You're as good as the first thing you've ever done." And I think some of the best things I've ever done have been of more a whole film, than movies of very seriousness. I hope so, anyway.

So, I respect the fact that what my agent said might be true. It makes me really miffed, if not angry, because right now in my career I am infinitely more important in Europe than I am in the States. I am undoubtedly going to my number of European countries and make a living until I can't get out of my wheelchair.

Why do you think that might be?

I don't know. You naturally tend to say, "Well, it's because Europeans are less smart or more discerning than us." You find yourself playing this little game, which isn't good. The only thing I have been able to come up with is that, a lot of Europeans are more interested in filmmaking. They are more interested in the process of making a film, and in the people in the audience. When I am interviewed by the European press, as opposed to the American, or even when I talk to people in Europe who might not have anything to do with the industry, but no film-goers, they really seem to know so much more about. They don't just go and sit there. I mean sure do, but there can still be who seems to be interested in film and the people who make them. They can be just as discerning about something they don't like as what entertains them.

In the States, there is a kind of spoon-full-of-sugar mentality. People go to be entertained. How the film got there, and what is behind it, is really of no consequence to them.

"In the States, there is a kind of spoonfull-of-sugar mentality. People go to be entertained. How the film got there, and what is behind it, is really of no consequence to them."



I really can't figure it out, unless somehow I've become European by accident. I've spent so much time living in Europe and I'm married to an English lady [Julie Andrews], so maybe I am unconsciously more European. It's possible.

Your next several films were probably *Gone, Girl*, more than anything else because of the dialogue. Take the exchanges between Peter Gains (Craig Stevens) and Jacobs (Ed Asner) in the opening sequence. For example, the dialogue is sublime.

I don't remember the dialogue that well. What I can say is that I came out of radio where all you had was dialogue. I always grew up on Sam Spiegel and the *Dickens* *Bluestockings* genre, which I really love. I don't know how, but somehow I gleaned a little of that for myself.

Although these days we are able to tell very good stories and make some wonderful films without much dialogue, we're forgetting that there are rhetorics involved in what we do. I enjoy the *Deathers*. But with such an emphasis on narration — and there is nothing wrong with that — somehow the rhetorics is lost.

I'm delighted that you feel that way about *Gone, Girl*. It is indeed a film that I loved loads. It was a blighted low-budget movie my company encouraged me to do. I had written the script, and then I had to step in and replace the director. It turned out to be great fun.

Of all your other films, *Death Wish* is probably the most interestingly devised in terms of the way the apprehensions of the characters keep switching in this mask of the real person?

That's very interesting. *Death Wish* is one of those films that drives me crazy, because it came to represent a major turning point in my personal life and my career working for a major studio. Unbeknownst, I date three different, and my preoccupation was usurped by a new organ that moved in. It's an old story by now and people around me are kind of tired of hearing it. I tried to do certain things with that film which I think could have made it a much, much better movie.

So, for me anyway, there is a part of it that is a wonderfully defanged heist. It has such "interesting" good changes the things you were talking about. But, on top of that, it's hard for me to even describe. If it had been done today, it would have won, or certainly been nominated for, a number of Academy Awards like cinematography. Look at the original print of that film: show me somebody from that era that ever came close to that kind of cinematography. We worked so hard to get such wonderful things from a great cast, the sound recording and particularly the art direction and costume. There is no doubt in my mind that film deserved half a dozen Academy Awards. Having said that: If they had allowed me to do certain things that I wanted to do, I am absolutely positive it would have been a commercial success. But they just destroyed it.

Yet there still seems to be enough left there to make us sad. So, it seems they really didn't take it completely. But I wish they had honored it totally.

S.O.B. is a most stunning and dark film. No one or nothing gets away unscathed, except the dog.

That was a result of *Death Wish* and another film I felt was the best I had ever done and which I had to let the studios completely destroy. It was called *Mild Robbie*, a film I loved dearly. If you want to see that film, please get a hold of the long version. It's closer to the version I wanted. And if people do see it, I'd love to hear from people, just to hear what they think about it. I truly mean that.

The slasher tradition is very strong in your films. Possibly because of that, a good deal of critics, as you said earlier, tend to slot you into a light-weight category. But a good deal of your comedy is highly sophisticated. For example, when Big Macland (James Garner) in *Victor/Victoria* discovers that Victor (Julie Andrews) is actually a woman, even though he is dressed in his own feminine makeup, he is actually having trouble a client. It's a very sophisticated, subtle kind of humor that makes us laugh as ourselves, as our flaws.

Blake Edwards



ABOVE: LEFT: JUDY ANDERSON AND THE BLAKE EDWARDS' STYLING TEAM SEE ABOUT THE RESULTS OF ONE OF THEIR MANY BLAKE DESIGNS: THE PARTY.

I don't think that was my intention. I don't want to say, "Okay, I'm going to make my audience laugh at things." What I set out to do is express my own dreams, so rather myself laugh at things which, to one degree or another, represent other people. That's the way I approach it, and sometimes it works and sometimes it doesn't.

You just don't use a gag and throw it away, you really nail it. *The Party*, for instance, even though it has been described as a picado, is really one continuous gag from the moment Bambi W. Balon (Peter Falken) comes through the door with sand in his shoes.

I'd love to talk about that. I learned that technique through a very famous director named Leo McCarey. He was a writer there working for him and he taught me a lot. We'd sit down and he would talk about these filmmakers he'd lost the art of the visual joke.

One time he was describing to me a scene in one of his early two-reelers where a young man was a gulf off on a stretcher. In those days in Los Angeles, the streets had flood strips. So, she's upon the car and he's standing in the mud, talking to her. The stretcher begins to move and he begins to walk. The stretcher gets faster and he's walking faster and faster. Eventually, he begins to run alongside the stretcher and is going so fast that the rope flies him through 100 degrees and he lands on the street.

That would be the joke today. But not then, however. Nowhe has the problem of getting out of the way of traffic. And when he landed, his hat flew off and all of his change fell out of his pocket. So he has to not only dodge the traffic, he also has to retrieve these various change. The best way to do that, he figures, is to put everything in his hat. When he's done that, dodging traffic all the time, he gets back and stands on the curb. A lady then comes by and drops a quarter in his hat. That's the end of the joke.

I've always remembered that story and, whenever I do a joke, I always encourage us to see if there is a trigger, and if there is a trigger to the trigger. And that was what we did with *The Party*. It is very intricate and I love it.

1. The books are Wilfred Luker and Peter Lehman's *Blake Edwards*, Ohio University Press, Athens-London, 1981, and their updated and revised version, *Retrospective: An Interview With Blake Edwards*, Vol. 2, Ohio University Press, Athens-London, 1989.

2. The long version is available化解 in the U.S., but not in Australia. Edwards, however, has graciously offered to send over a copy.

BLAKE EDWARDS: FILMOGRAPHY

A.B. DIRECTOR: 1958 *Mr. Longfellow Last* — also writer, *Bring Your Smile Along* — also writer, 1959 *Mr. Cory* — also writer, 1959 *The Happy Ending* — also writer, *The Project Pudding* — also writer, 1959 *Operation Petticoat*, *The High Toss*, 1961 *Breakfast at Tiffany's*, 1962 *Experiment in Terror* — also producer, 1963 *Saying Weintraub Please*, 1963 *The Pink Panther* — also writer, 1964 *A Shot in the Dark* — also writer, producer, 1965 *The Great Race* — also writer, 1966 *What Did You Do in the War, Daddy?* — also writer, producer, 1967 *Cool* — also writer, producer, 1968 *The Party* — also writer, producer; 1969 *Darling Lili* — also writer, producer, 1971 *Wild Strawberries* — also writer, producer, 1972 *The Carey Treatment*, 1974 *The Thousand Pound Seed* — also writer, 1975 *The Return of the Pink Panther* — also writer, producer, 1976 *The Pink Panther Strikes Again* — also writer, producer, 1977 *Revenge of the Pink Panther* — also writer, producer, 1978 *"10"* — also writer, producer, 1980 *8 1/2 & 0* — also writer, producer, 1981 *Hasta la Vista* — also writer, producer, 1982 *The World of the Pink Panther* — also writer, producer, 1984 *The Castle of Mr. Pink Panther* — also writer, producer, 1985 *The Man Who Loved Women* — also writer, producer, 1986 *Milk and Honey*; 1986 *A Plus Mac* — also writer, *That's Life* — also writer, 1988 *Blind Date*, 1987 *Runaway* — also writer, 1988 *Justine Case* (tele-film) — also writer, 1989 *Star Dogs* — also writer, 1990 *Peter Gunn* (tele-film) — also writer, 1991 *Saint* — also writer.

A.B. & C. 1947 *Perkinsville* — writer, producer, actor; 1948 *Stampede* — writer, producer; 1952 *Second City* — writer, *Random House My Mother's Children* — All Author — writer, 1953 *Oranges From the Rain* — writer, 1954 *Drive a Crooked Road* — writer; 1959 *My Sister Eileen* — writer; 1957 *Operation Mad Ball* — writer, 1960 *The Melancholy of Harpo Marx* — writer; 1963 *Soldier in the Rain* — writer, producer; 1967 *Maestro* — producer.

SOUNDTRACKS

NEW & UNUSUAL SOUNDTRACK RECORDINGS
FROM OUR LARGE RANGE

Bachkoff • *Howl's Moving Castle* • \$29.95

Bachkoff • *James Bond* • \$29.95

The Board • *The Fury* • Alex North • \$29.95

Cross Eyes • Bernard Herrmann • \$29.95*

[*New recording by the Australian Philharmonic]

Scopoli • *Alec Silverstone* • \$29.95

Revelation 2: *Judgment Day* • Brad Fiedel • \$29.95

Ryan's Daughter / *El Cid* / *Hong Kong High*

Complete scores • \$29.95

West & Westie / *Birth of New York* / *Sleep Is My Heart*

The Pirate / *Two Worlds With Love* / *I Love Mexico*

Complete Soundtracks • \$29.95

READINGS • SOUTH YARRA
OPEN 7 DAYS A WEEK

107 TEABAR ROAD • 3013 MELBOURNE • BOOKS/CD'S/CASSETTES
13-15 EBBES AVENUE • 3013 MELBOURNE • RECORDS/LP'S/CD'S/CASSETTES

OTHER STORES

18A KING STREET EASTON 3013 • 399 GLENFERRE ROAD MELBOURNE 3013
171 GLENFERRE ROAD MELBOURNE 3013
MELBOURNE • P.O. BOX 100 SOUTH YARRA 3141 • 3195

WHO CAN RESIST

Joe Blasco
?



John Berry Group Pty. Ltd.
Head Office (03) 439 6666

TO ADVERTISE

IN CINEMA PAPERS

CONTACT DEBRA SHARP

ON (03) 439 6666

BLAKE DAWSON WALDRON

SOLICITORS

LAWYERS WITH VISION

A lot of lawyers don't understand the motion picture business. We do...

Our Entertainment Group provides advice on:

- Financing films and TV projects
- TV network negotiations
- Cast and crew contracts
- Distribution and pre-sale arrangements
- Management and sponsorship
- Copyright • Taxation • Broadcasting
and all other related areas

We have an international base and practice

Contact: Paula Palice, John Kench or Jack Ford

215 Queen St Sydney NSW 2000 Tel: (02) 221 4200 Fax: (02) 221 4499
Sydney • Melbourne • Brisbane • Perth • Cairns
London • Barcelona • Port Moresby • Kuala Lumpur • Paris

CAMERAQUIP

FILM EQUIPMENT RENTALS

(A Wholly Australian Owned Company)

Coals to Newcastle?

Now shooting in Germany
the feature film 'Die Lok'
with ARRI 35SL4s
from Cameraquip Australia

66 TOPE STREET, SOUTH MELBOURNE
VICTORIA 3205, AUSTRALIA
PHONE:(03)699 3922 FAX:(03)696 2564

330 KING GEORGES AVE, SINGAPORE 0820
PHONE:[65] 291 7291 FAX:[65] 293 2141

The Australian Film Finance Corporation

In the previous issue of *Cinema Papers*, Helen Barlow wrote an overview of the Australian Film Finance Corporation. One of those interviewed for the article, John Morris, the FFC's Chief Executive, has taken exception to various aspects and sent the following response. Barlow replies at the end, followed by a comment by the Editor. Where Morris quotes Barlow's text, it is reproduced in bold. To aid in comprehension, sometimes more of a quoted sentence has been printed than the short excerpt used by Morris to identify a section.

MORRIS LETTER

Dear [Editor]

Further to my letter of 16 August I [...] offer the following comments:

PAGE 34 L1-2 Many filmmakers are in the dark as to FFC procedures.

If so, it is not our fault. The FFC is at pains to explain its procedures. I have given many interviews on all aspects of the FFC's operations, including the Film Fund, Investments Managers take telephone calls every day from prospective applicants wanting to discuss one aspect or another of their proposed projects or our funding criteria in general. We have published guidelines which are updated every year. I am sure that despite all of this some people are confused, but I think the comment is unfair in that it implies secrecy on our part and blame.

If this comment has been made by a filmmaker, I would suggest that the filmmaker has had, by chance or by grace of financing, no direct contact with the FFC.

THE FFC IS SIZING FOR A SELF-SUFFICIENT INDUSTRY [...] I did not say that I have always stated, in fact every discussion the FFC has ever had asserted, that the Australian film and television industry will always need financial subsidy. The FFC's stated aim is to reduce the amount of subsidy required for such subsidised production so that the same amount of subsidy will be able to support a larger production slate.

[John Morris says that, after the heavily funded NFFA period,] the industry needs 10 years to become market-driven.

I did not say that. The FFC's funding decisions are market-driven and have always been. What I said was that I believed it would take 10 years for a market-driven industry to reach its commercial potential. This is something quite different.

THE FFC FINANCES DOCUMENTARIES AND TELEVISION DRAMA, BUT MOST OF ITS FUNDING GOES TO FEATURE FILMS

Stated in our previous guidelines was our target for 65-85 per cent of our funding to go to feature films, 10-15 per cent to television drama and 10 per cent to documentaries. We eliminated those targets in our current guidelines (which refer to a balanced production slate). This year we are down on our television target because the difficulties commercial networks are experiencing have led to a reduction in drama and docume story commissions.



JOHN MORRIS
CHIEF EXECUTIVE
AUSTRALIAN FILM FINANCE CORPORATION

ce Corporation

and pre-sales, that has led to a reduction in available television and documentary projects. But this is contrary to our objectives. The above statement is quite misleading. Its procedures [for features can be confusing (because different guidelines apply according to the ways projects are funded). Whether? I do not believe any professional producer would agree with this.

The FFC's investment programme operates entirely on the basis of commercial risk.

Not true. While commercial risk is a major factor it is not the only one. Others are:

1. *Critics:* We have different requirements for genre films (e.g., action, science-fiction, etc.) from those productions which are less obviously marketable;
2. Commercial and critical record of major participants;
3. Size of budget: A low-budget production will be treated differently from a high-budget one; and
4. Cultural merit: The government's policy of support for the industry is based on cultural factors and this is reflected in the FFC's contract with the *Commissioner* (of which generates the conditions of its annual appropriations).

[*For Critics* ... producer Ron Rodriguez says, "The FFC gave a lot of support while the project was still official, but, when it left [spirit], they weren't there when you needed them."]

The FFC held open its financial commitment to *War Games* (thereby stopping any other production from using the money) for 15 months in order to give the producers time to tie down the deals they had promised. Eventually, when there was no further hope that the deal originally offered to us could be delivered and none other was put in its place, we had no option but to let our offer lapse. The money thus freed was immediately arranged as another production which had managed to secure and deliver marketplace support.

War Games, for example, was not permitted to apply to the Film Fund.

War Games was submitted to the Film Fund but was withdrawn by the producer when we were sent a letter from Bill Bennett, the

director, informing us that he and the writer, Peter Casse, had not agreed to the film being included in the Fund and opposed the application. To imply that this was anything other than the FFC had control is misleading. To publish such a commercialisation either overruling an author or the details or giving the FFC an opportunity to amend the criticism I consider irresponsible.

[The \$29 million Film Fund offers five films a budget of around \$3.5 million,] with \$3 million left over for FFC costs.

The \$3 million is not for FFC costs. It is the non-discretionary area of the budget which includes:

1. Legal costs;
2. Underwriting costs;
3. An allowance for market testing of the film at double-head stage;
4. An allowance for enhancement required by the producer as a result of such screenings, etc., etc.; and
5. Delivery and other marketing materials.

All this is made quite clear in the Prospectus.

[... application closed for the second Fund last October,] yet a final decision was not made until March.

What does the word "yet" mean? I think it is reasonable to infer that there is some concern about the length of time required to arrive at final decisions. Applications received on 30 November and the final decision was taken and announced on 22 February. As is reported elsewhere, we had 178 applications. I personally worked over Christmas (and through my annual holidays), as did Moysie Linton our external assessors and the Beyond executives. I think the implication that we somehow took longer than we should is unwarrented and unfair.

Last year 178 scripts were submitted to the Fund and had to endure a number of assessment panels. The number was first cut to 50 by four outside assessors [who ask to remain anonymous]. There is only one assessment panel for the fund that handles the made and imports. The assessors provided comments, but were responsible for short-listing the projects. The FFC short-listed the scripts.

It was a commercial consideration that all films appeal to the under-18 audience.

This statement suggests that this was an essential selection criterion but was not.

[One anonymous filmmaker ... said that] "We were reduced to being contestants in a wheel of fortune [...]"

Apart from my dislike of anonymous criticism, I have a number of complaints about this quote. There was no wheel of fortune similarity. Every script was read and re-read, evaluated and debated, and to imply that the selection process was arbitrary is a nonsense and gives no credit to the short-listed projects. Further, to suggest that there was some pre-decision to choose films about boys' coming of age is nonsense. Such anonymous comment is ignorant and macharvian and I consider it disgraceful to publish it. As a matter of interest, you may like to know that of the 129 scripts submitted, 145 were written by men, 8 were the result of male-female collaboration and 25 were written by women.

Page 28: "As it happens I, none of the selected directors is particularly experienced."

This appears to follow on from the quote by the anonymous filmmaker on the previous page. It is if I believe something that I said in response to your interviewer's question "Why are all the people associated with this year's Film Fund well-known, experienced filmmakers?" I assume something has gone wrong in the typesetting.

[Moore was disappointed with the overall standard of the scripts, but says there were too many to cope with.]

I can only hope that this was not what your journalist wrote. The sentence consists of two separate and unrelated assertions:

1. I was disappointed with the overall standard of the scripts, and
2. In response to your interviewer's question as to why FFC employed outside readers, I said there were too many scripts for our limited internal resources to cope with adequately in a realistic time-frame so it was necessary to employ outside readers to help with grading of the scripts.

Reading the two unrelated statements together means something quite different and is I consider more damaging to the FFC and me personally.

[...] the Film Fund aims for cultural integrity and only approves imported art-house of deemed necessary on ethnic grounds.

The FFC has a protocol right over principal cast in the Film Fund but takes no position in regard to imports. The producer casts the film and seeks the FFC's approval, which is always given if the casting is sympathetic and appropriate. It is the producer's responsibility to obtain Action Equity's approval for imports. Bob Murray is not of Equity's, nor is the FFC's, criteria.

[A recent issue of the film trade magazine, *Entertainment* (June 7-21), revealed that] a problem with *The Delinquents'* distribution deal has resulted in the film's not being released in the U.S.

This is nonsense. Nothing in the *Entertainment* says or implies that [...] probably three [films from the second Trust Fund] will apply to Equity for international actors [to appear in leading roles.] I do not believe that more than two will ever be contemplated by the various producers. As it turns out, I believe only one will apply

most important thing is to make as much money as we can so that we have enough money to relevant."

Carrasco stressed Helen Berlin that only I had the authority to speak in relation to the Fund. For this reason she has no recollection of exactly what she said. She doesn't having made that comment, although agrees something to the effect may have been said in a much more detailed discussion about the overall importance of casting prominent names.

[...] the FFC exists on the premise that the industry will eventually support the B [...]

As I have said earlier it does not. This is absolutely incorrect.

Page 29: Adams adds that Bob's "history" of becoming a director [is not such a good move].

I do not wish to comment on any of Philip Adams' statements as reported in the article. I do, however, put it to you that it is unhelpful for *Cinema Papers* to publish this statement when Bob Ellis is on the point of directing the biggest and most important feature of his career. He is nervous enough as would any director be. He should not have to read such comments as this in a magazine that is supposed to be supporting the industry.

Yours sincerely,

John Morris Chief Executive

BALFOUR REPLIES

While researching an article on screenwriters earlier that year, the FFC committee came up in interview I was conducting. As a film journalist, my interviewees expected me to have the answers to such questions as, "Whatever happened to Pauline Bond?" and "Is Ted Danson still as tall as he was?" Since subsequent interviews included John Morris, Philip Adams and David Caesar, who all have various associations with the FFC, I decided to compile a composite of the organization, as much to satisfy my own curiosity as anyone else's.

Cinema Papers was interested in publishing the article, but requested further information on FFC-funded films. FFC Chief Executive John Morris informed me that I had to approach the individual producers of each film, even though the information I required was fairly basic (final budget, release date, box-office takings, casting, etc.). Luckily, the 1991 FFC Prospectus came out shortly before the article deadline and helped me in this regard, but not before I had spent several days on the telephone chasing up producers and directors. I ended up with a much larger story than I had bargained for.

I never telephoned Morris with additional questions, once while Carrasco Hughes was unavailable. She added her comments to the interview. (The FFC has a somewhat distinctive telephone where you can be randomly spoken to by a member of people from across the room; I was.)

In writing the article, I tried to synthesize the sentiments expressed by filmmakers from both sides—the writers and losers—but never too much to the detriment of the FFC or the career of

JOHN MORRIS: There was no wheel of fortune similarity. Every script was read and re-read, evaluated and debated, and to imply that the selection process was arbitrary is a nonsense and gives no credit to the short-listed projects.

the quoted Elsewhere. While much of the information in the article may be common knowledge to professional filmmakers, I felt that the cinema enthusiasts and aspiring filmmakers who read *Cinema Papers* needed to be informed of the current methods for funding Australian film, especially now that the FFC logo is appearing on film credits.

The overall response to my article has been that it presented a balanced view of the FFC procedures. While Morris constantly reminded me that the result of this writing would be detrimental to the FFC and the future of the industry, I believe that publicly discussing film funding is surely more constructive than the conspiracy developed under HBA. These are the things people are saying; whether Morris likes it or not, the story are only made bigger because they are not discussed. So many people are writing, who knows what to believe? I think a book could easily be written on industry talk generated from the production of *Frodo Beach*, for instance.

In his letter, Morris appears to be overly defensive at my attempt to explain FFC funding priorities in reader-friendly terms. And I was always careful to stay away from personal criticism. (The comment regarding Bob Ellis, while stated by Philip Adams, is shared by many filmmakers on the basis of Ellis' two previous efforts as director.)

If Morris felt misrepresented in my article, he has had his right of reply. While I apologize for the two lines on page 58 beginning "Morris was disappointed", which should have gone at the top of the page, I do however deny any misconception in direct quotes. As for my comment on the FFC aiming for a self sufficient industry, Morris' constant reference to films being commercially- and market-driven did not lead me to connect it with the requirements for a continued subsidy.

In our three meetings, Morris stressed the "market-driven" agenda for the FFC investment film and not once mentioned the consideration of genre or cultural merit that he alludes to in his letter. He does, however, defend *Cinema Papers'* Australianness, because of Peter Weir and its supposed "look". In other less-voiced cases, readers would naturally assume that the "commercial and critical records" of the filmmakers applying for the fund would have been examined by the organization preceding the pre-sale or distribution agreement – the noted 40 per cent.

It is certainly interesting, as Morris states, that current Film Fund projects will probably not be using imported actors. This possibly alludes to the US/Australian cast of *Death in Bruxelles* and *Post*, which have been released since my article was written. Let's hope that the next Good Weekend Australian film article will be about the New Wave of Australian Cinema.

THE EDITOR COMMENTS

Morris makes three specific criticisms which reflect on editorial propriety.

ONE: Morris criticizes *Cinema Papers* for publishing the statement

that "War Games [...] was not permitted to apply to the Film Fund." He writes that "without either interrogating its author as to the details or giving the FFC an opportunity to answer the criticism as I consider irresponsible."

Well, as author was interrogated, the basic information coming in the text implying from an interview with *War Games* producer Ben Rodger:

Rodger claims that *War Games* was never submitted to the Fund (which is in variance with what Morris says). This is because during a discussion with the FFC about making a submission, it became clear that the FFC did not believe that the film's budget could be effectively reduced to meet the Fund's upper limit. As the FFC had approved a previously a budget of \$8.5 million, it is not surprising that the FFC had the thoughts of attempting to make the film for only \$3.5 million (a view shared by Bill Bell and Peter Carey). And rejection of this idea by the FFC at discussion stage meant that the FFC was actively discouraging Rodger's applying to the Fund.

Morris would no doubt argue that this active discouragement does not constitute "not being permitted to apply". Others might disagree. Certainly, without this fuller explanation, the statement as printed could be said to be confusing. If this is so, *Cinema Papers* apologizes to the FFC (as it does for any factual inaccuracy).

For the record, Rodger also claims that the FFC kept its offer open only eight to nine months, not the 15 Morris says.

TWO: Morris feels that "university critics in ignorance and machinations and I consider a disgraceful to publish."

Well, while printing a quote from an anonymous source is obviously less preferable to using an attributed quote, it is an accepted practice in all democracies. Courts have even ruled in its favor.

Second, the key question is: Why are so few people in the industry willing to openly comment on the film funding bureaucracy? The answer is simple. Apart from law-budget films supported by the ABC and some bodies, almost all Australian features need FFC financial involvement. Many filmmakers feel that criticising the FFC may affect their chances of getting that money. **THREE:** Morris objects to *Cinema Papers'* printing Phillip Adams' opinion that Ellis' wish to become a director "is not such a good move".

First, Morris does not make mention that a few lines earlier he stated that "Adams is thrilled about the Film Fund's selection of *The Marnie Moment*." **Sandy Adams'** comment on Ellis must be seen in this context.

Second, *Cinema Papers* does not believe in censoring people's views. What Adams said is fair comment and the *Cinema Papers* Editor had no right to suppress any action he may have liked.

Third, Morris feels that printing an honest opinion about a director's intentions contrary to "supporting the industry". Surely an industry can only be strengthened by open, discussion. As many other sectors have shown, suppression of "critical" material leads nowhere noble.

Callie Khourri

ANA MARIA BAHIANA
REPORTS

In a town like LA, where everybody from your valet parker to your dentist seems to be writing a screenplay with dreams of wealth and glory on their minds, Callie Khouri is a strange, notable exception.

Not only didn't she write a script in the almost ten years she's been living here, but, when she finally decided to do it, it was for all the wrong reasons. "I really was kind of frustrated because I did feel like I was a creative person and was just looking for something", she says with the sweetest smile in the sunny living room of her Santa Monica bungalow.

"For years I had studied acting and had learned about production. I thought writing was the perfect way to implement both skills. So, I sat down to write, just to see if I could finish the thing."

Thelma & Louise



Callie Khouri



"I wanted to put two women up there whom you hadn't seen before, who were going to be doing things that you couldn't really predict. Because, you know, I can't recall a lot of movies where I would go, 'Oh, I would want to be like that woman.'"

No one did Kheir flush the "bagg," but it found its way into the screen in a big way at become *Thelma & Louise*, one of this year's biggest hits in America, and the most talked-about movie of the summer. Now?

Oh, I just give it to a friend of mine to see if she would be interested in helping me produce it, and instead she gave it to Merv Polk, who's friend of hers, and Merv gave it to Ridley Scott and that was it. Of course, when people hear that story, they just hate me.

The true beauty of *Thelma & Louise*? The fact that it's such a well-accomplished (and incredibly lucky) film effort from a newcomer who admits to have been trained by "watching a million movies, reading lots of books. I read a few scripts, too, to see kind of films they were like out." The real beauty of it—and the reason why it sparked such a furious debate and ended up on the cover of *Time* magazine—is that *Thelma & Louise*, quite deliberately and in a film, writing, thought-out way turns upside out every single film cliché about women. Says Kheir:

There was quite materialism. I definitely wanted to put a new slant on it. I wanted to put two women up there whom you hadn't seen before, who were going to be doing things that you couldn't really predict. Because, you know, I can't recall a lot of movies where I would go, 'Oh, I would want to be like that woman.' Not that I'm saying people would want to be like Thelma and Louise—they're criminals and outlaws and I wrote that quite clearly in the script—but, in most movies, the women up there are so close to me, I would just find myself questioning their motives? Why is she taking that? Why is she putting up with that? You know what I mean? I just thought it would be fun to put women as the active characters, make them the driving force of the story.

And driving force they are. In Kheir's script, Thelma (Geena Davis), a housewife trapped in a marriage that is as lifeless as it is banal and abusive to women, and Louise (Susan Sarandon), a writer with a shifty past, some emotional scars that refuse to heal and a non-committed boyfriend, head together for what is intended to be a weekend of female bonding, fun and games. A couple of hours into it, though, Louise can't resist shooting a man who has

tried to rape Thelma, and the duo finds itself in the dangerous and cul-de-sac-ing fringes of law, order and society, where the road is apparently open and where, somehow, they must find and redefine themselves. It is a road movie with the clearest gender bending: there's still two outlaw renegades behind the wheel crossing the vast western landscape, song girls, cracking jokes, engaging in farce, causal sex—they only happen to be women. "I didn't start out by saying, 'Let's see, I think I'd like to write a road movie.' I started out thinking about women as criminals. That idea was interesting to me." Kheir's own background is, in her own words, "a little bit Thelma, a little bit Louise." The daughter of a doctor and a doctor's wife, in small-town Kentucky, Kheir grew up with thoughts of becoming an actress "or something."

Basically because someone told what was supposed to be the ideal woman wasn't working very well. Families were breaking up at an alarming rate. Women who hadn't educated themselves past the lowest degree in college were now off and having to sell their own houses for money. It was a pretty situation.

Kheir finished college—where she majored in drama—and suddenly found out she didn't want to be an actress any more. "I thought I would move to Nashville and maybe work in a bank and be an ordinary person." Big mistake: she found herself working in a department store under a manager who was "a snarly gay" and called her "Daffy".

Taking a cue from her aunt, she auditioned for a job as an extra/apprentice in a local theatre—that closed a year and a half later. Faced with more "ordinary jobs"—she took over as a waitress in a country-and-western bar—Kheir opted for a radical move: she packed her things and headed west, to chase flickering movie-hogies of grandeur and drama, Los Angeles.

Kheir got a job as runner for a video production company, and worked her way up: director's assistant, production coordinator, production manager, producer. "It was a good job, good training. I learned a lot about the whole structure, and I enjoyed it very much."

There was no problem, though—a very big one: the blistently sexist nature of 90% of the videos she had to produce.

It was a moral compromise I had to do about once a month. I found myself in a position of having to pay attention to myself that I thought was detrimental to all women—forcing her out of her chair about a foot away, stuff like that. It made me angry because it doesn't have to be that way.

"This isn't the story of two women who become feminists; it's the story of two women who become outlaws. They aren't the martyred wife/girlfriend. They aren't the murder victim, the psycho killer, the prostitute: they are outlaws."

Previous page: TOP: GEENA DAVIS AND SUSAN SARANDON IN *THE ROAD TO NOWHERE* ON FILMSET. BOTTOM: PULP FICTION. FROM LEFT: JENNIFER LOPEZ, AYUBA NDIKHO, GENEVIEVE BESKROBENSKI, LISA MARIE PRESLEY, LISA MARIE PRESLEY AND BOBBY SODA AND SON BY DALE KHEIR

Callie Khouri



Khouri: "I DON'T HESITATE HAVING WOMEN FIGHT EACH OTHER, AND I THINK THAT'S THE THING THAT'S REALLY INTERESTING PEOPLE." LEWIS AND LOUISE TURNED 20 IN 2006.

The combination of the "moral compromise" and the need to do "something creative" led, finally, to the challenge of writing what would become *Thelma & Louise*. "To me the real challenge was actually finishing it," she says. "I thought, 'Well, I have absolutely nothing to lose by trying to do it.'"

The loud outcry over the film, that had the American critics nearly split in the middle – is thus, at last, a truly feminist movie, or is it just male chauvinism in reverse? Worse yet: Is it a muddle-baiting, violence-condoning noisy little scrap? – caught Khouri by surprise, but certainly not unguard.

So many people are going, 'Oh, well, this is male bonding and the women are caricatured.' Well, no more so than women generally see in movies. As for the violence, there's violence in almost every movie, it's just that the violence is usually perpetrated against women rather than by them, and I think that's the thing that's really bothering people. This isn't the story of two women who become feminists, it's the story of two women who become outliers. They aren't the emerged wise/girly/wives. They aren't the snarky victims, the psycho killers, the prostitutes; they are outliers. I put them outside – outside everything, outside of something that is acceptable in pop culture. I didn't want them to be like the characters in *The Greer* – the hateful, conniving, despicable women who don't get cited at because they were writing right down and they were pronouncing the names whenever that was necessary but that was somehow more acceptable. I think that if *Thelma* and *Louise* were wearing black blazers and tights stockings and high heels they probably would have gotten away with it a little more.

Khouri, who is married to a western-producer and is "in no way a man-hater, nor by a long shot", is currently working on a script (which she's scheduled to direct as well, as part of her freshly signed three-picture deal with 20th Century Fox) about "a couple of generations in a Southern family" – from the women's point of view, of course.

I think that the people that are saying that *Thelma & Louise*/female bashing are correctly making the case because this movie is an asserted genre. So, if this is female bashing, then everything else is female bashing, isn't it?

Indeed – would there ever be a way out of it? A "Re-education" of Hollywood, on to speak? Khouri replies in a thoughtful way:

I think the whole thing boils down to money. If people start writing to see *Blanche* *Thelma & Louise* as opposed to *Blanche* *Mulan* then, believe me, that's what every studio will want to make. I can't find any rational reason for sexism. It's the same throughout racism – there's no rational back up for racism. I don't know if all women together are going to be able to take one giant step forward, but each woman can take a step. As soon as we stop feeling like a minority, I think things will start changing around a little bit. I feel like a minority. I feel like I'm in the minority. I don't know why. Maybe that's just hopelessly optimistic, but we are disparate patterns of the population. ■



GREATER UNION VILLAGE TECHNOLOGY

is not only a supplier of "STATE OF THE ART" cinema equipment, but with its combined strength of manpower, and technical expertise, is a leader in the design and manufacture of computerized automation systems for cinemas.



GUVT is Australia's leading supplier and stockist of CINEMA equipment, from 35mm projectors, both cine and slide, Xenon bulbs, lenses, carbons, rewinders, accessories and spare parts.

Whether equipping a new cinema or up-dating your existing plant, our range of products allows us to quote equipment to suit your budget at competitive prices.

GIVE US A CALL

GREATER UNION VILLAGE TECHNOLOGY

Sydney

Head Office
10-20 Mortimer Street
Crows Nest NSW 2000
Australia
Phone (01) 520 5666
Fax (01) 520 5666

Brisbane

20 Hall Street
East Hawthorn VIC 3123
Australia
Phone (03) 425 5344
Fax (03) 422 1071

Melbourne

42 Arthur Street
Footscray VIC 3000
Australia
Phone (03) 558 9022
Fax (03) 551 0000

Adelaide

50 King William Street
Kent Town SA 5071
Australia
Phone (08) 322 0314
Fax (08) 321 1460

PERTH

100B Burwood Road
Victoria Park WA 6100
Australia
Phone (09) 382 9127
Fax (09) 382 3333

A REPORT ON
INDEPENDENT EXHIBITORS AND
DISTRIBUTORS IN AUSTRALIA
BY GREG HERR AND
PAUL KALINA

The *Indepe*

In the arctic chill of a Melbourne Friday night, John Freeman sits glamorously in the projection booth of The Carlton Moorhouse. It is the first time he has screened Shohel Imamura's *Kumoi Ame* [Black Rain] and there are only four people in the 200 seats below. Across town at The Kino, patrons by the dozen begin queuing up to see the new Jocelyn Moorhouse film, *Prair.*

The contrast says a lot about the nature of independent cinema in Australia: two respected cinemas in the entertainment heartland of Melbourne; two films both highly acclaimed and topical; yet already, one seems destined to die - a quiet box-office death, while the other continues to bring in big audiences.

*Consider, too, the way these films emerged from the distribution pipeline. While the much-vaunted *Prair* sneaked at the Directors'*

ndents

a risky business

*Fortnight at this year's Cannes Film Festival, four distributors – three 'independents', one 'major' – put in their bids for what promises to be among the year's best home-grown box-office performers. As *Van Helsing* would have it, Roadshow ambled the indies, yet the film is screening not in Village Roadshow cinemas but, ironically, in the independent 'arthouse' venues belonging to the three under-bidders.*

*When distributors acknowledge that the market for independent titles has grown dramatically over the past few years, they are referring invariably to the way major distributors and exhibitors have entered the field. It might have once been an underestimated market, feels Dendy Films' Lyn McCarthy (who also bidded for *Puccini*), but "it is now realized that there is a really important audience for the quality upmarket film".*

The Independents

RISKS AND GAMBLES

While most independent operators would say they have a finely-honed understanding of their audiences, it remains a risky enterprise. Distributors and exhibitors can their own experience the expensive title that could never go wrong but did, and the little-known movie destined to fill a programming hole that became a "sleeper" hit.

A gamble that proved expensive for Tony Iacopoli, managing director of Palace Entertainment, was the \$325,000 marketing campaign on the British gangster film, *The Krays*, which stalled at the box office in the face of stronger competition. George Robbie as *The Aviator* (Theatre in the Hills) may just be reviving an old print of *Lawrence of Arabia* might have been making (the film's current grosses are exceeding \$40,000 in one week). Not so for Anthony Bowesman's *Cappuccino*, which did so poorly in Sydney that it closed after one week and was not released anywhere else. Frank Cox, head of Newscope Films, has purchased the new Peter Greenaway film, *Prospero's Books*, eight months after its UK release knowing the success of Greenaway's *The Cook The Thief His Wife & Their Son*. A calculated risk, but, even Cox would admit, you never do know.

"To a degree, they are all gambles," says Michael Walsh, managing director of Fremantle Film with cinemas nationwide in Melbourne (Brighton Bay) and Sydney (Academy Town and Walker Street.)

There appears to be a consensus, particularly among exhibitors, that no matter how much effort bought, time and money is put into the promotion of a film, its destiny is in the control of higher elements:

"It's not such much a matter of marketing films as get back," says The Carlton Moviehouse's John Freeman, who as chief projectionist under 15 years has seen his cinema through better times, when he was one of the very few genuinely alternative screening venues in Melbourne.

Others, however, have a somewhat more坚硬 approach toward the job of promoting films whose lack of stars, big-name directors, hype, cultural flag-polishing often unconventional treatments would leave them in the too-hard basket of major distributors. "Look at *Saints*, look at *Proof*", says McCarthy. "Without being cynical, if you have a good film, you can create that sort of phenomenon." You just have to be presenting the film in the right sort of audience."

SPECIALIZED FILMS, SPECIALIZED AUDIENCES, SPECIALIZED HOUSES

Freeman claims that the ground of independent cinema has markedly shifted from the halcyon days of saturated European arithas. Even a cursory glance at the screening programmes of independent cinemas across the country will confirm the diet these days takes in a far broader range and greater variety of films. The divide between independent and mainstream cinema has narrowed over the past two years with the realization that films can do well in both arenas (*Hamlet*, *The Field*, even, to a degree, *Proof*). The trend is truly reflected in the Brighton Bay where, in "Class French Film Forum" in August, was being advertised alongside mainstream-oriented product including *Defending Your Life* and *Shining*.

"The line has become a little blurred because the Hollywood or bigger products are taking out better-quality films or films that make people think as well as entertain", says Frank Cox.

Many distributors prefer the term "quality cinema" to "arthouse cinema", particularly to describe the market genre that includes *Flamecatcher*, *Waiting*, *Cinema Paradiso* and Eric Rohmer films.

Perhaps the most distinctive feature of the independent distribution and exhibition industry is the delicate relationship that exists between these (more or less) "specialist" films and a tailored audience. The ultimate challenge, which to a large degree the independent distributors in Australia have succeeded in meeting, comes in obtaining product that satisfies a discerning audience; or which, better still, creates and educates a new audience.

"Knowing your audience is half the battle", says Frank Cox. "Having a good product is another one, and knowing who is going to come and see it is number two."

Nicole Miller, executive director of Sharewell Films and The Longford Cinema, says it is important for an independent operator to recognize the loyalty of an audience. She adds she could "make a fortune" by screening a mainstream release like *Seven*, but adds, "We have an audience that loves us." At the Croydon Town, co-proprietor Alba Simpson runs from pictures with exploitative elements, even though a willing audience exists. Of *Reservoir Dogs*, *Judgment Day*, he says:

It is a two-hour glorification of violence. I would feel as though I were committing a conspiracy if I played a film like that in an area where they have a big enough youth problem as it is.

Reaching an audience, or, more specifically, retaining them, of the latest attraction depends largely on the resources and resources of distributor. Promotional power vary from Palace Entertainment's \$325,000 marketing campaign for *The Krays* to a friendly plug in the "What's on around town" segment of Radio 3888's "Filibuster's Forecast". However, Lyn McCarthy speaks for every independent distributor and exhibitor when she says that her staff work very hard, often "on the smell of an oily rag", to promote films. Mainstreamed broad coverage, promotions, colour catalogues and opening-night events have become a trademark of many distributor. It must also be said that many of these distributors do an outstanding job with press ads and foyer presentations.

House styles are so well defined that often a distributor will pass a print onto another exhibition outlet to fully exploit its potential. On occasions, though, a distributor might decide against screening a film because it is not in keeping with the character of its exhibition arm. For instance, Frank Cox distributed 11 prints of *Mystique* across Melbourne, but did not run *The Krays*. "The Krays is more known for exclusive arrangements", he said. "We're not really known for screening science-fiction and horror films."

Those who go to independent venues regularly do so primarily because they seek a more specialized alternative to mainstream commercial cinema. And with the advent of multiplex theatres around Australia, the need for smaller, more intense alternative screens, and the discourse that such often, has perhaps never been as sharply defined.

A vital element in this formula is the degree to which the independent distributor rely not on output deals from major suppliers and producers, but on thoughtfully selected films to suit the requirements of the available screens. Admits McCarthy:

SUBSCRIBE TO CINEMA PAPERS
N O W



AND YOU
COULD WIN ONE OF
THESE VIDEOS!!!

SUBSCRIPTIONS RECEIVED BY 30 NOVEMBER 1993

WILL BE INCLUDED IN A DRAW TO WIN ONE OF THE ABOVE VIDEOS
SUPPLIED COURTESY OF CONTEMPORARY VIDEO VISIONS*

NOTE: OFFER APPLICABLE IN AUSTRALIA ONLY.
THE WINNER WILL BE NOTIFIED BY MAIL.

*CONTEMPORARY VIDEO VISIONS

P. O. BOX 155 PORT MELBOURNE VICTORIA 3207
TELEPHONE (03) 648 5555 FAXNUMBER (03) 648 2422

FILM VIEWS

AVAILABLE ISSUES

NUMBER 115 AUTUMN 1988

100 Women's Film Unit, Sogno D'Oro, Louise Webb, Scott Hicks, Jim Roberts

NUMBER 116 WINTER 1988

Momma Asia, Lam Lay, Marilyn Davies, Daniel Pearce, Lucy Mekere

NUMBER 117 SPRING 1989

Rod Wiley, Michael Lewis, Paul Gail, Rod Mandel, Sydney Film Festival

NUMBER 118 AUTUMN 1988

Jane Dibley, John Hughes, Michael Read, Philip Brinsford, Glynnis Cardew, Chile Massi, Canada?

NUMBER 119 WINTER 1988

Kate Winslett, Tom Cavanagh, Gillian Cavanagh, Nick Curran, David Pethick, Margaret Hildrew, Kit Simcock

NUMBER 120 SPRING 1988

Richard Hand, Vicki Gold, Troy Jayne, Australian Independent Film, Public Televisions in Australia, Super 8

NUMBER 121 SUMMER 1988/89

Siggi (Sig) Tim, Hayley Coffey, Linda, Tim, Robert, John Hinchliffe, Australian Video Festival, Eddie Ross, Ross Gifford, Roger R. Corman, States

NUMBER 122 AUTUMN 1989

Richard Lowenstein, New Japanese Cinema, Ken Russell, Richard Chichester and Michael Cacoy

NUMBER 123 SPRING 1989

Conversations in Australia, Rosalie Kunns, Terry Kennedy, Martin, New Zealand Cinema, David Chivers

NUMBER 124 SPRING 1989

Wim Wenders, Solving Dimensions, Jim

NUMBER 125 (JULY 1989)

Charles Eastman, Leslie Davis, Australian Film Institute, Harvey 1988, Miss Anna, Assassination, Ann Turner's China, Peter's Laughter, Women and Women

NUMBER 126 (AUGUST 1989)

Carrie James, Phil Noyce, David Leslie, Penny Marshall, Jane Campion, Ian Frazer, The Phoenix of St. Petersburg, Frank Pavao - Suspense, Anna and Men in Cinema, Fox TV

NUMBER 127 (AUGUST 1989)

The Discrepancy, Australians on Holly wood, Cinema Cinema, (Philip Morris Tax Incentive), Trevor, Tom Balfe, Death of the Civil Dead, Marnie's Autobiography

NUMBER 128 (SEPTEMBER 1989)

Jilly Goolden, The Tres Miser, Assessment, John and Mary Lambert and Paul Brammer, Shannen Doherty and Paul Anderson, Ed Flanders

NUMBER 129 (SEPTEMBER 1989)

Simon White and Quigley (Steve Underwood), Michael Hayes, Stephen Holden, John Douglas, Shirley, Leanne, Dennis Hopper and Eddie Eddershaw, Frank Henlopen, Kim Cooth

NUMBER 130 (SEPTEMBER 1989)

Special John Harvey profile, Michael Oates, Dennis Wheaton and Brian Williams, Bert McClellan and Jacqueline, "Cronulla" Disaster coverage

NUMBER 131 (SEPTEMBER 1989)

Ginger Odger, The Crossing, Ray Aquilina, Barbara Moore, Peter Linderman and The Cook, The Thief, His Wife and Her Lover, Marita Conner, Jack Clancy, Brighton Police and Justice and Characters



Peter Gantz, Michelangelo Antonioni, Michael Thompson, Michael Lai

NUMBER 132 (WINTER 1989/90)

Film Music, Canadian Clogs, James Dearden, Hong Kong Cinema, The Tales of Sam Mocker, David Niven's The Devil in the Dark, How the Other Half Lives

NUMBER 133 (AUTUMN 1989)

Alfred Hitchcock, Martha Argerich, New Chinese Cinema, Lindsay Anderson, Susanna Heusser, Cinema Italia, New Japanese Cinema

NUMBER 134 (SPRING 1990)

Mark Kermode, French Art and American Cinema, Gothic, Armstrong, Alan Ergys, Film Theory and Aesthetics, Alfred Hitchcock, Max Reisch, Romeo Czerny, Jarmusch and Barry Gellman

NUMBER 135 (JULY 1990)

Cinemascope, First Schleswig concert, everyone, Peter Weir and Company, Paddington, Gao Van Sant and Dragster, Quality German Books

NUMBER 136 (SEPTEMBER 1990)

Ton Pringle, David Threlfall, Jane Campion, An angel at 87, Tilda, Martin Scorsese, Coalface, Alan J. Pakula, Pleasant Jacobson

NUMBER 137 (SEPTEMBER 1990)

Frances Ford Coppola, The Godfather Part II, Robert Redford, Director of Patriot, Peter Bogdanovich's Black Lake Raymond Holton Longshot, Jack Palance, Bill Nersessian, Sergio Corbucci robbery

NUMBER 138 (AUGUST 1991)

Australian Cinema, Gillian Armstrong, The Last Days of Cleo, Steve, Jonathan Demme, The Silence of the Lambs, From Head to Toe, The World, Michael Johnson's Spectre, Anthony Hopkins

NUMBER 139 (SEPTEMBER 1991)

James Cameron, Terrence J. Judgment Day, Death of Patsy, The Good Roads of Bangkok, Susan Sarandon, Penelope Discher, Women, Director's report, including Australia in Cinema, Film Finance Corporation, French sports

NUMBER 140 (SEPTEMBER 1991)

George Cukor, The Crossing, Ray Aquilina, Barbara Moore, Peter Linderman and The Cook, The Thief, His Wife and Her Lover, Marita Conner, Jack Clancy, Brighton Police and Justice and Characters

ALSO AVAILABLE

BACK OF BEYOND**DISCOVERING AUSTRALIAN FILM AND TELEVISION**

ALIMITED NUMBER of the beautifully designed catalogues especially prepared for the 1988 season of Australian films and television at the UCLA Film and Television archive in the U.S. are now available for sale in Australia. Edited by Scott Murray, and with extensively researched articles by several of Australia's leading writers on film and television, such as Kate Sande, *Women of the Wave*; Ross Gibson, *Formative Landscapes*; Debi Eraker, *Cross-over and Collaborations*; Kennedy Miller; Scott Murray, *George Miller*; Scott Murray, *Terry Hayes*; Graeme Turner, *Moving Part and Fiction*; Michael Leigh, *Curioser and Curiouser*; Adriana Martin, *Nurturing the Next Wave*.

The *Back of Beyond Catalogue* is lavishly illustrated with more than 120 photographs, indexed, and has full credit listings for some 80 films.

PRICE \$24.95, including postage and packaging.

BACK OF BEYOND

DISCOVERING AUSTRALIAN FILM AND TELEVISION

1988 EDITION 10 - EDITION 10 1991

SEE OVER PAGE FOR
SUBSCRIPTION & ORDER FORMS
COVERING ALL ITEMS



ORDER FORM

CINEMA PAPERS SUBSCRIPTIONS

I wish to subscribe for

- 6 issues at \$18.00
- 12 issues at \$32.00
- 18 issues at \$48.00

Please begin

- renew my subscription from the next issue

Total Cost _____

ADDITIONAL ITEMS

1. BACK OF BEYOND: DISCOVERING AUSTRALIAN FILM AND TELEVISION

I wish to order _____ no. of copies

- \$26.00 per copy (Includes Postage)

Total Cost \$_____

2. BACK ISSUES

I wish to order the following back issues:

- CINEMA PAPERS Issue no. _____

- FILMREVIEWS Issue no. _____

- 1-2 copies @ \$4.00 each

- 3-4 copies @ \$4.00 each

- 5-6 copies @ \$3.00 each

- 7 or more copies @ \$3.00 each

Total no. of issues _____

Total Cost \$_____

PAYMENT DETAILS

Cheques should be made payable to:
MTV PUBLISHING LIMITED

and mailed to

MTV Publishing Limited,
43 Charles Street, Abbotsford, Victoria 3057

**NB: ALL OVERSEAS ORDERS SHOULD BE ACCOMPANIED BY
BANK DRAFTS IN AUSTRALIAN DOLLARS ONLY**

INTERNATIONAL RATES

| | 4 Issues | 12 Issues | 18 Issues | Each Issue per copy |
|---------------|----------|-----------|-----------|------------------------|
| Zone 1 | Surface | Surface | Surface | Surface |
| New Zealand | Air | Air | Air | Air |
| Singapore | Air | Air | Air | Air |
| | \$4.00 | \$12.00 | \$18.00 | \$1.00 |
| Zone 2 | Surface | Surface | Surface | Surface |
| Malaysia | Air | Air | Air | Air |
| Hong Kong | Air | Air | Air | Air |
| Japan | Air | Air | Air | Air |
| Philippines | Air | Air | Air | Air |
| China | | | | |
| Zone 3 | Surface | Surface | Surface | Surface |
| USA | Air | Air | Air | Air |
| Canada | Air | Air | Air | Air |
| Middle East | Air | Air | Air | Air |
| | \$12.00 | \$36.00 | \$54.00 | \$1.00 |
| Zone 4 | Surface | Surface | Surface | Surface |
| UK/Ireland | Air | Air | Air | Air |
| Africa | Air | Air | Air | Air |
| South America | Air | Air | Air | Air |
| | \$12.00 | \$36.00 | \$54.00 | \$1.00 |

FILL OUT AND MAIL NOW!

NAME _____

TITLE _____

COMPANY _____

ADDRESS _____

COUNTRY _____ POSTCODE _____

TELEPHONE HOME _____ WORK _____

Enclosed is my cheque for \$
or please debit my

- BANKCARD
- MASTERCARD
- VISA/CARD

Card No. _____

Expiry Date _____

Signature _____

sure, the Devil. But and this is my motto, it's not only good business but I'm strong back and I'm cherry picking. I'll have that film and that film, but I won't have all those others.

CHERRY PICKING

Subjective value judgements on the part of operators increasingly affect their choices although gatekeepers inherently make some sort of commercial calculus such as the cost factor and availability of product. "We will look at any film and, if the deal is right, we take it and feel we can market it, we will go out with it", says Richard MacClure, whose company R.E.P. distributes films in-house as well as Trich (Cineplex), Apartment Zero and Michael Apted's *13 Up*. MacClure's comment will summarise the malleable method of perceptions, feelings and commercial concerns that determine a distributor's decision to buy a film.

Even AFI Distributors, with its government "cultural brief", does not have a strict turnaround in defining the commerciality of a film. "We will explore every avenue we can with every film and some of them can be quite successful commercially and some of them will never be because they are not commercial kind of films", says Jon Dale, general manager of the AFI's distribution arm.

The AFI's Holst exhibition house, The State, takes on first release rights in order to compete with its non-government subsidised rivals. Meanwhile, the AFI Cinema (formerly The Church) in Paddington has a more selective programme incorporating special film events, lecture series and Australian short films and documentaries. The AFI's executive director, Vicki Molloy, says neither cinema has a charter written in stone which allows both venues to respond to various market and product trends.

On a slightly different note, John Freeman admits that the films that perform best at The Carlton Moviehouse are not necessarily the ones he likes.

Lyn McCarthy says, "We have our own marketing teams and you go for those films you think you are going to be able to deliver."

Most operators say they don't try to programme "blockbusters", though it would seem foolish, for instance, to ignore the impact of a groundbreaking American independent drama by emerging black director Spike Lee. "We'd run anything from *An Angel at My Table* and *A League of Their Own* to *Concussion* and *The Field*. As long as they are quality films, we don't care what spectrum they come from," says Miller.

Indeed, a certain eclecticism has emerged as the governing principle of most independent distributors. McCarthy says her business "one-off". There's something a bit different about each one, and I think that's what people look for in a独立 film."

Although the independent film market is operated by various players, the same methods and motives. Operators willingly consider a more economic approach, as much as they say they love their product. One distributor estimates, Tony Zuccola, says his successful software points movie programming in the 1990s enabled him to cover losses on quality films. *Children of the Corn*, directed by George Flanagan, at The Astor allows a philanthropic cost for buying and screening old prints to over-ride the profit motive.

Some distributors see an element of altruism also plays a part. "Some films", says McCarthy, who has released such films as Anna Faggean's *Speaking Parts and Ghosts* and *The Great Gatsby*, "haven't delivered the bucks, but that's not necessarily why we took them." She

adds, "It's also a good thing on the part of the distributor to have had someone's first film, it's not totally altruistic."

DISTRIBUTING AUSTRALIAN

To a large degree, the independent distributors rely on imports, though some specialise in local product. Rossini Films' Andrew Pike observes that a lot of Australian films are destined primarily for the "quality end of the market". The ideal release pattern for an Australian film, he suggests, is a cross-over using both major and independent circuits.

While in the public eye Australian films appear to be enjoying a resurgence at the local box office - "Like last year's *The Big Snub*, Death in Brunswick is a ray of hope, a sign that audiences are finding their way back to Australian cinema", reported *The Age Good Weekend* on 26 August - some distributors are cautious and reserved about picking up local productions. For every distributor willing to take the success stories and the films that "hold their own against the foreign competition", there are others acknowledging that they've had their fingers burned: that Australia's audience is harder to sell, that the tall poppy syndrome has a stuck flipside. Says Andrew Pike, "With a failed French film, you still get a few dedicated people picking it up and supporting it and there, for an untrained Australian film, is very upsetting."

Pike, while Rossini Films has a particular interest in Australian shorts, sees currently recording releases (*Stray Bullets*, *Aja*, *Disgusted*, *Holdings On The River Road*), says that local productions are very labour intensive, as opposed to international productions which tend to be capital intensive. McCarthy confirms this view referring to the Australian film that arrives without a trailer or poster, and requires an entire market campaign.

On the other hand, this ability to shape a film's total marketing campaign from the ground up is one that distributors, such as Capricorn (whose most recent releases include *Reverend Stewie* by Legitimo) and Roadshow Distributors, clearly relish. In a written submission to the House of Representatives' "Moving Pictures Inquiry", Village Roadshow managing director Alan Fleeny said, "With Australian films our people have every opportunity to develop the material and get the creative satisfaction of working on the project from start to finish."

Ivan Fleeny who engineered the marketing campaign for *Death in Brunswick*, an independent film with a popular local following, once Roadshow-Greater Union purchased the theatrical rights. Producer Timothy White said he did not agree with all the elements Fleeny chose to highlight in the campaign but he was not about to argue. For one, Fleeny believed in the film even when, according to White, it had its "detectors" within Roadshow. And besides, Roadshow was incurring the entire cost of the campaign.

White says:

Independent film distributors like ours [Melbourne] do the film could play out the adults' circuit type milieu to play at the specialist houses like a semiprivate club the kind of film that may be perceived not very off-beat and of marginal interest to the general public was being sold by a person who understood the film.

Of the 21 screens running the film in Melbourne (where it grossed \$1.4 million at the box office) and Sydney, not more than two were independently operated.

The Independents

If there are openings in the independent film market in Victoria, no one is quite sure about what they are. Most operators claim they have an interest in short films and documentaries but they present difficulties with programme structure around conventional two-hour session formats. Andrew Pike, however, claims to have clocked up "some remarkable figures" with theatrical documentaries, most notably *Fins Contact and Cava Toads*.

There is also the occasional case where the charity, rather than being picked, distinguishes and decides where it wants to land. The producers of *Ghosts* - *The Coal Dead* distributed the film themselves, negotiating sessions directly with the screening venues.

MULTIPLE SOURCES

Smaller exhibitors without their own distribution apparatus often run into difficulties in trying to obtain prints. Some more or less become specialists in second release prints and forced to be somewhat opportunistic in their methods - in some cases, constructing their schedules from 15 different distribution sources. (The Avon) John Freeman at The Carlton Moviehouse makes a rather grim confession: "That's right, we're parasites."

In what seemed like an inspired attempt to overcome the product dilemma, The Carlton Moviehouse negotiated directly with John Dwyer to secure the rights to screen *Phobia*, a psychological drama starring Sean Connery and Gena Dobrovolska. The Moviehouse screened the film early this year, four months after SBS screened it as part of the station's 10-year anniversary. Says Freeman:

That really changed the film because it was the first time in years of the reviewer eyes in Melbourne. Neil Jiles [of *The Age*] wouldn't review it because he'd seen it on SBS and that's a good warning for anyone who wants to put a film on television before they go theatrical.

It is encouraging that with The Avon and The Voltaire screening in memory sites, the market for new cinema is perceived to be strong in Melbourne. The days of closing repertory houses, however, appear to have passed. Alex Medekoski, codirector of The Mandala Cinema in Sydney, describes how his business, after flourishing with repertory programmes, forged a new identity and line of life:

Sick of just working, repertory was working. There was nowhere for us to go. We tried a few times, like *Mass Appeal* and they worked. We said it's a great movie like *Six*, *Angela*, *The His-And*, *The Dap*, *Saints Go*, and *The Conflict of Memory*, which hangs through the roof.

Against this trend, however, The Carlton Moviehouse is looking at screening more repertory product, among other alternatives to stave off competition from new cinemas. Film distributor under controversial developments at the Lygon Court complex, some film metrics may

A frustration common to all independents is the film booking policy of the major chains which prevent a specialist theatre from taking risks while they are still in their minimum first-release period. Some exhibitors report having to wait up to nine months before a print is made available, by which time the title has often been released on video. Another gripe among exhibitors is the refusal of commercial distributors to allow single-screen cinemas to run up-to-date releases; apparently a superfilm has been released. Tony Recola was at loss to explain the logic of the no-share policy which he says has prompted him to ensure plans to expand the Balwyn Cinema into a tripleplex.

Alex Simpson, director of the Trak in Toorak and co-proprietor of the Croydon Twin, likens the policy to a white goods supplier selling an outlet.

You can only refrigerate so many things this week. You have to get rid of all the excess and the distributor realises because we need a store on refrigeration, and just happens to be the next advertiser and you can't sell them.

Product supply frustrations have prompted the Sydney-based United Independent Cinema Group to take legal action against Roadshow Distributors. At the time of publication, the Sydney matter was unresolved and The Avon was seeking legal advice with a view to a separate action against Roadshow.

Alan Flaxy of Village Roadshow sees the split-sessions issue differently. He points out that all Roadshow requires of an exhibitor is that it guarantees its two key sessions to the film in question. For example, on *The Silence of the Lambs*, an adult film, Roadshow would require the two evening sessions. On a children's film, such as *Rescuers Down Under*, it would want the two day sessions. As Flaxy points out, it would be silly of a distributor to request every single session since a film like *Rescuers Down Under* would have only minimum appeal at night.

THE PIRANHA FACTOR

When one wants to talk to Frank Cox at Newzealand Prints in Port Melbourne, one first has to get past his pet piranha. "People watch what they say to Frank Cox", he jokes, gesturing towards the ferocious-looking fish in his tank. Cox explains the staffed South American piranha was sent to him by an associate. In the flesh, Cox looks nothing like a piranha, but wherever sent the fish presumably knew a thing or two about his singular business approach.

Among his peers Cox has a reputation for being a shrewd operator whose gambles, more often than not, pay off. It was Newzealand, for instance, who introduced the once obscure, offbeat Coen brothers to Australia with *Affliction*. The company also repeatedly paid above \$100,000 for *Cyrano & Bergerac*, the sort-of-figure which some distributors now consider an inflated pricing watermark.

The grounds for co-operation between distributors are small, unless you're sharing product with an affiliate. "I think everybody's out there trying what they consider themselves", says Cox. "Sometimes that is really bad because it over-utilises a certain product's price."

Michael Walsh at Prismus Filmmakers has found an effective analogy to explain how product splits in the independent film arena are handled. "The cake is only so big and there are a lot of people bidding for a slice of that cake."

McGarry couldn't assure that she knows who her competition is when she sits out to buy a film.

When we go to Cannes, without naming names, there's probably one or two [distributors] that have got a better chance than the others of getting the film. So there's plenty of room, and you get some and lose some. It's as simple as that.

However, the jungle does have its own set of market-driven laws. They end in a strangely amicable, cooperative rapport between each of those alleged competitors. In their quest for, more seriously, off-the-record revenue, the distributors might well admit that each has a reasonably secure niche in the market.

Richard MacClure of S.E.P., a division of the television produc-

OVERNIGHT SERVICE ON INTERSTATE RUSHES? ...TRY US !!



The Independent Laboratory

VICTORIAN FILM LABORATORIES PTY LTD

(SINCE 1952)

TELEPHONE (03) 321 8281 FAX/FACSIMILE (03) 321 8291
4 QUEST STREET (P.O. BOX 487) HAWTHORN
VICTORIA 3120

Sydney's Second Film Fair

NOT TO BE MISSED!!

SUNDAY 20 OCTOBER 10AM-4PM
RAILWAY INSTITUTE HALL/CENTRAL RAILWAY
(CHALMERS STREET ENTRANCE)

**films books
movie posters
videos records
memorabilia**

EVERYTHING FROM \$1.00 BARGAINS

TO RARE COLLECTIBLES

FREE SOUVENIR PROGRAMME

ADMISSION \$3.00 (10-12)

\$3.00 AFTER 12

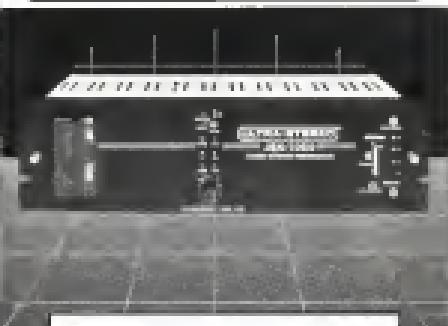
ENQUIRIES (03) 328 6296



Entertainment
Services Pty
Ltd

Engineers and Suppliers to Theatre and Cinema

ULTRA-Stereo



JSX-1000

35mm Cinema Sound Processor

Approved by the Australian Theatre group for use with THX® sound systems

SPECIAL OFFER

UNTIL 30TH NOVEMBER 1991

★ **JSX 1000 only \$7000** ★

SAVE \$854

COMPLIMENT THE PROCESSOR WITH
A CM-35 BOOTH MONITOR
PRICE \$1600 WITH PURCHASE OF
JSX 1000 PROCESSOR

ULTRA-Stereo
THE ACADEMY AWARD WINNING MANUFACTURER PRESENTS
IT'S

CM-35 and CM-35E
Multi-Channel Booth Monitors



CALL BARRY OR JOHN TO DISCUSS ANY REQUIREMENT FOR
YOU CINEMA. DON'T FORGET TO DISCUSS SERVICE CONTRACT.
AS ENTERTAINMENT SERVICES IS ON CALL 24 HRS A DAY FOR
SERVICE CLIENTS.

7 Butterfield Street Herston 4006 Brisbane Australia
Telephone International (817) National (07) 252 4848
Facsimile International (817) National (07) 252 2773

campaign, can often stand up to a barrage of negative comments. Goss says, "Good crits mean big weeks and big weeks mean good word of mouth."

John Rous at The Volta has admitted to concerning the review system by looking for titles which have been preserved favourably at film festivals.

An alternative we have [is] *The Casting of Strangers* from Hutchinson [The Big Picture] and Neil Jordan had liked that film a lot [at the Melbourne Film Festival] and how and so on prior. In one issue recently, we know we have a film which is going to get very good reviews.

STATE OF INDEPENDENTS

Independent operators have, on the whole, consolidated their positions after the video-boom of the early 1980s. Significantly, the major players have managed to "vertically integrate" their operations, meaning they now control national chains where the products they distribute can be profitably placed. Premium Films controls the twin screens at The Brighton Bay in Melbourne, The Walker Street cinema in Sydney and (together with Rous Bros) Sydney's Academy Town Room, it runs, controls The Electric Shadow in Canberra and is a partner in Nando Miller's Longford Cinema in Melbourne. Lyn McCarthy and Graeme Tulloch-Hawke are co-directors of Brady Distribution, The Brady Cinema in Sydney, The Movie in Brisbane and The Rose Cinema in Melbourne, whose third co-director is Newcastle's Frank Cox. In a more straightforward manner, several cinemas, such as The Volta, The Manulola and The Trak, have direct or near-direct links to distribution entities.

All who spoke to *Cinema Papers* reported a competitive yet profitable trading climate. There is a commonly held view that audiences are up from two years ago because "there is an audience out there that doesn't want to go to the multiplexes" (Nando Miller). Some simply believe independent films are getting better; others say the advent of video is largely to thank for making people more "film conscious" (George Phoenix); some cite the range of international releases promoted by SBS and, to a lesser extent, the ABC; others merely lag the statistics that herald the current "boom". "Of course, they're up [audiences]. You know what point they came up from? We almost went broke, like a lot of other cinemas," (Moxon).

While most were reluctant to divulge figures, StarStuff Films reported a conservative increase of eight per cent in revenue over the past 12 months. Alan Simpson says box office takings are up 20 to 30 per cent at The Trak and The Crookston Town. And despite a problem with flagging standards recently, Phoenix says The Carlton Moviehouse has been making a profit every week for the past three months.

It is difficult to derive a figure for the independents' share of the overall film market. One of the industry's most experienced players, Michael Whyte of Premium Films, estimates independent exhibitors in Australia's capital cities hold about 15 per cent market share.

In the week ending 7 August, three independent films – *Ariel*, *Love, The Company of Strangers* and *Queen of Hearts* – featured on Australia's top 30 movie list, which is headed by Robin Hood, *Prince of Thieves*. The independent films assessed \$228,000, \$10,000 and \$47,000 respectively; Robin Hood took \$700,000 in the box office. However, Tony Ahern of the Motion Picture Distributors Association (which compiles the list) says the results cannot be considered

into an accurate market share because only a few independent operators supply figures.

PRIME BENEFITS

The video market's interest in independent and so-called arthouse fare has in turn been serious the major video distributors by and large locked into output deals with foreign suppliers. The mainstream distribution of foreign-language films on video has only ever been limited.

Nonetheless, most independent distributors carry such the ancillary rights (i.e., television and video) for any film they distribute. Armed with financial gains, they require "protection" from the threat of a television broadcast during a film's theatrical run or an unauthorised release to video shops. AIT Distribution's non-theatrical regime for Donald Friend's documentary *The Prodigal Australian* targeted tertiary and secondary institutions, public libraries and art societies, as well as television and the home-video market.

A few independent distributors have moved onto the video distribution market, both through licensing their films to established video distributors. (For example, Boulevard Pictures recently signed a deal with Warner Home Video) and through establishing their own distribution channels. Premium, and recently-likewise, have interests in the Home Cinema Group, while Novuscan recently ventured onto the market with a "full-through" label. Other distribution regimens with video distributors on a film-by-film basis, R.E.P. marching up some impressive sales with *Aphrodite Zero* and *Bill or Ted's Excellent Adventure*, which MacLennan claims sold more than 10,000 units.

Boulevard will put its signature to a new label, Brady Video, before the end of the year. Distributed by RCA-Columbia Pictures-Home Video, the label will allow Brady Films to put out its titles plus other product that it considers suitable. "We're assuming we will create a following for that label", says McCarthy.

Rous has also managed to tap into the educational video market, which Pike claims accounts for about 40 percent of turnover.

WE SHOULD ALL BE MAKING MOVIES

With the consolidation of the independents during the 1980s, it is not in the least surprising to consider the next stage of vertical integration. Some distributors have already reinvented themselves to local film production when envisaged it as a possible area of future involvement. Therefore, however, substantial recognition of the benefits for film distributors to become involved in film's production at as early a stage as possible. In this way, sales and press can be acquired for the eventual promotional campaign can be best channelled; "out publicity" can be organized to create awareness for a film and writers such as product placement can be considered (Tony Moxon of Capricorn Films).

Rous will encourage producer Moxy Talk, while I.E.P. will soon announce the imminent production of its first feature in Australia. Gina Moxon and Lyn McCarthy confirmed that she is currently reading the many scripts that are being presented to her. "We've been getting a lot more [early] I think because of the FFC's requirement that producers go out and raise 40 percent of the finance." As Beyond International, too, exists a very close link between film production and distribution.

The Independents

At the same time, Ward Cox perhaps summed up one industry apprehension when he said, "Exhibition is a risky, distribution is more risky and production is a roller stall." Natalie Miller lists the biggest disappointment of her career: her involvement with *The Perfect Family Movie*, a film she was to produce. "The \$1.2 million we'd invested in it fell through just before we were going to our official presentation", she said.

WARM IN WINTER AND COOL IN SUMMER

Several Victorian operators identified the superior standard of Melbourne's independent cinemas and their product as a major reason for the strength of the sector. McNamee believes independent exhibitors are, in general, convinced that Melbourne cinemas were at least as good as, if not better than, specialist movie houses in Los Angeles, New York and London. They put that down to overall comfort, atmosphere and the quality of sight and sound.

The audit, at least two Melbourne independent exhibitors have received complaints about their air-conditioning systems. John Royston at The Valhalla said work was underway on correcting an air circulation problem and John Fornasari said plans to install a new Dally-round system at The Carlton Moviehouse would have to take priority over an air-conditioner "which rakes a bit".

Meanwhile, Sydney's original arthouse, The Marloola, with its olive-bistros and Chauvel wallpaper, continues to resist the trend towards glorification and modernisation. "They're great compared to the arthouses in New York", muses Alex Meskow.

I can see that had the speaker sat on the ground in front of the screen. The thing is people come for the movies, not the comfort. If they said that, they gave George Stevens. We don't even have popcorn.

TO MARKET, TO MARKET

A large percentage of independent films screened in Australia is purchased from primary source overseas distributors but for pictures in person at various international film markets including Cannes, the American Film Market and Mifilm in Milan. At times, it is preferable to chase leads and to haggle via fax and telephone.

For buyers of independent film, "going to market" guarantees them first-hand exposure to important titles that have attracted little or nothing in the way of pre-packaged advertising or word of mouth. Green offers this tip-up where they are least expected:

John Royston recalls the day he saw another one of those American gangster movies.

We saw *GoodFellas* not expecting it to be a success because it hadn't been over here. The main reason we thought of buying it was a soft film. But the rest was the film we thought. This is *Gangs of New York*. We sold ours with it as first release."

MAKE UP WITH Joe Blasco



John Barry Group Pty Ltd
Head Office 1821 439 6995

The same market forces apply to acquiring Australian product, with premiere screenings of local films (rarely shown as a car for negotiations between distributor and producer). Local film festivals also serve the needs of the State Film Centre of Victoria, which, unable to travel to overseas markets, relies on the offerings of the Melbourne Film Festival. It was at the Festival that interest in *In Falling Light* and some other films currently under negotiation was nurtured.

AND SO THE CARNOUSEL TURNS

In the words of Natalie Miller, independent film distributors and exhibitors are an energy-guzzling bunch who can't recall "it will just get larger", she adds. Her optimism about the industry's future vitality is shared to varying degrees by her peers and competitors.

Most say they have established a secure portion of the market; more know the sort of picture that do well in their venues, give or take a few rough edges at the box office. It would seem they are also in a position to withstand competition from (and perhaps some) film which has until recently rested between "quality" and popular cinema.

The good inguarante where you look, the low-budget local drama (*Prue*) that everyone wants to see, the jump in overall attendance at most movie houses, the independent director (Ray Argil) who goes to the Seattle Film Festival and is told a bona fide Australian film he never knew existed, the growing support among US press and UK distributors of "personal statement" pictures emerging from Australia.

The truth is the industry is only as good as the product it continues to deliver. It is hard to boost the supply of quality product (mainly dry given the recent popularity of new independent films—both local and international)—not to mention inventory rates and, to a lesser degree, distribution rates.

The immediate challenge of every independent film buyer is to acquire films in an increasingly competitive market. They, in turn, must continue to satisfy audiences who are becoming accustomed to greater diversity, sophistication and innovation in films they won't see at a matinee. And ultimately, no matter how deadly-tough a title, nor how well it is delivered, is it what the audience thinks that really matters.

THE OTHER FILMS FILM DISTRIBUTION

Including the *Sharmill*
Collection.

Available
Mail or phone
for full details.
See page 20
for distributor
details.

10 HIGH ST, MELBOURNE, VICTORIA 3000
PH (03) 489 1241 FAX (03) 481 3611



ANNOUNCING A REAL EYE-OPENER

Val Morgan is proud to bring you Quantel Paintbox, the leading edge computer technology that produces high-quality, sophisticated cinema slides with a range and depth of light and colour never seen before.

Exciting. Entertaining. Effective. Persuasive. Tomorrow's technology is here today - and only Val Morgan has it.

VAL MORGAN
CINEMA ADVERTISING

SYDNEY • MELBOURNE • BRISBANE
ADELAIDE • PERTH • NEW ZEALAND

Check your classifieds for Val Morgan's Trivial Pursuit Competition entry form - and you could win a trip for 2 to Hong Kong, and lots more!

The Independents Interviews

FRANK COX



Frank Cox: *Newcastle Pictures* and *With Friends Like These* distributor and *Lips McGinty's* The Fine Cinema, Melbourne

INTERVIEWED BY KATE HORN

Are there any openings in Australian independent exhibition and distribution?

I think there are for the right market and the right sort of location. What they are, I'd rather not discuss. I'd also rather not discuss what we are after.

Has the market for arthouse independent films changed in recent years?

I think it is very much a product-driven market; if you have good product, your market will be there. It is regarded that times are pretty quiet, but I only need a good film, like *Jaws* of *Mars* or *The Company of Strangers*, to bring the people out.

I think the same players who were around two years ago are around now. The only thing that has happened in the past few years is the middle distributor has dropped out. In the old days, we had Seven Keys and Filmpac, distributors which sat between the independent arthouse distributor and the majors. Those companies have disappeared.

It is quite hard to be a commercial film distributor if you don't have an organised chain of cinemas behind you. Also, the "M" movie, which in the old days you could do something with, became harder and harder to make work. These days it's the big Hollywood blockbusters that make the grade on films that have some sort of market protection. Protecting the market is the problem and maybe those companies were out of touch

What sort of films do you like to screen at The Fine?

We're not just an arthouse exhibitor. We try to pick films that have something in either

That's a very broad statement, but by "something to offer" we mean either intelligently made or from a feature director who is doing a lot with what he has. We are more interested in lambasting than bland statements.

With *Blind Sample*, you broke new ground in that you introduced the Coxon brothers to Australian audiences. How did you pick up that film?

No other distributor had made a strong offer on the film. When we made the offer we thought that it would really sell on video. We didn't know much, though; we knew the theatrical would be a very hard sell, and it was. Theoretically, we didn't even get our advertising money back. But it launched the film and it became a cult hit on video. At the end, we also sold it to television.

The only difficulty we encounter in buying a product is when there are other competing bids. If you're prepared to pay say, \$50,000 but there's another offer of \$55,000, then you're going to have to up your bid. Sometimes you pay more than what you should have.

Is there a certain sort of film that you only seem to do exceptionally well at the box office?

No, we don't go with formulas. I think Newcastle is good at picking new trends, films that people will want to go and see this year, but didn't know about three years ago. You have to be constantly in tune with changing trends and buying product that will support these trends.

Is there a reasonable level of co-operation among distributors?

To a certain degree. In the old days, when one went to a film market, it was, "You take that and I'll take that." That's why, we didn't compete with each other. These days, though, not so much.

Is there a danger that the smaller arthouse films will be left out by the higher level of pricing that a big buy can set?

The truth of the matter is that nobody wants anybody to pay whatever. People pay the money they have called to get back. If they are doing it just to grab the product from the opposite, then they better have some kind of financial fallback to carry them through. If you come up

short, then it's your bad luck. The idea is to buy films that you think you are going to return money on. None of the independents is subscriber, so you cannot say, "I will catch up one day." You're going to have to catch up year by year. I don't think there are many small distributors out there which can afford three or four flops.

Where does a distributor and exhibitor such as Newcastle get most of its income? Is it at the box office?

Yes, most of it, but it varies from year to year. If you have a year where your biggest films have been foreign-language films, then sales for video and television are extremely small. If you have 100% video sales, then you're doing better than most people. But it's really closer to 50/50 in my mind, especially if you are using a third-party distributor and you are only collecting a royalty, say, 20 per cent. Foreign-language films on Australian televisions are concentrated on the commercial stations. The ABC buys only new and classic, and SBS can't afford to pay the sensible amounts of money that may help a distributor recoup.

What sort of involvement have you had in the production of films?

Not much. What we have found recently is that there are areas that we can pre-buy. Although we haven't pre-bought any Australian films yet, we certainly are getting offers. And we have pre-bought overseas films, that's because they have a known director and we trust what they are going to do.

COSTARICAN FILM FESTIVAL

BELLOW THE COSTARICAN FILM FESTIVAL
A FESTIVAL FILM PRESENTED AT THE BFI FESTIVAL
PARKS THEATRE THIS MORNING AND TOMORROW PLEASE PURCHASE A FULL PROGRAMME OR TICKET HERE.

Jump cut...black white...be hip...be cool...live and die with style



INTERNATIONAL
COSTARICAN FILM FESTIVAL
SUNDAY 11 AUGUST 1981

LYN McCARTHY



Lyn McCarthy Co-director both Dendy
Ticketmaster of Dandy Films and The Dendy
Cinema, Sydney. The Metro Cinema, Broken
and Dendy ticketmaster and Frank Cost The Rose
Cinema, Melbourne.

INTERVIEWED BY PAUL KALINA

Dandy Films has now been in exhibition for seven years. What are some of the changes during that time?

The most obvious thing to me is that the major distributors and exhibitors are getting involved in what I and others term "arthouse product". That has made it more interesting for everybody.

Ten years ago, the big films were the ones movies playing George Street. Cases like The Dendy were seen to take risks that some product isn't seen to be risky today. Peter Greenaway is no longer a risk, nor is a Spike Lee film.

At the same time, do you think that the art film has been displaced?

It depends how you define it. I call a true art film something like *Wings of Desire* or *Death Note*, *Bill Liar*. I get a lot of pleasure from Wim Wenders' and Terrence Davies work, where you are as involved with the form as with the content.

You will not find those films labelled by the response, but there are other sorts of films that are now being accepted into the major art channels and creating audiences. We'll see what happens with Wim Wenders' next film.

One of the reasons the majors are interested in the arthouse venues is their consistent booking. Whereas the majors' trade tends to be in peaks and troughs, the art houses' tends to be more consistent and steady.

From an exhibitor's viewpoint, if I had to go and programme Barty George Stevens, or the Tiv Centre, the only absolutely no way I could consistently make money was every film every week. I don't know how I could find enough films to put in there, let alone good ones.

Is there much competition for the same product?

Absolutely. But at the same time you know who your competition is. With Paul Natale Miller, Stevenson and Dendy were all building against Village Roadshow.

As for Cannes, it's a real brain-fight, there are so many films but there might be only three or four films you further bidding for. In our case, the one film we absolutely wanted was *Death*. Every year there's one and hopefully it's not the same one. Frank, Gia or Natale Miller thinks it's "the one".

It is a personal thing for us we really have to love a film ourselves. If it doesn't work out, you can always say, "Well, the audience was wrong." We want films that are really too committed to be an arthouse, as well as legend level.

How would you describe the Dendy audience?

I think it is looking for films that are somewhat anti-cult and which have emotional credibility as well as intelligence. It is not so much we only work serious films about serious political issues. *Queen of Hearts*, for example, is a very soft film in many ways, but we felt it said something and would be popular.

Are there instances where you have under-estimated, where that expectation has not been met?

It's not so much an expectation. There are films we've bought which we knew were risky and when we put them on the screen our apprehension came to fruition, as with *Speaking Parts*. We knew it was risky, but we felt Atom Egoyan was a young, up-and-coming director. I don't think we've ever had a film where we didn't know what we had.

As a distributor like Sutton, I never imagined about how popular it became. I thought it would get the younger audience but that the older audience would totally run the place and not appreciate it. But I got an across-the-board audience and did very well.

Do you have have a good relationship with the media in Sydney?

Yes, and I don't think we do too badly in Melbourne. Stevenson, Dendy and Stevenson all have publicists who work very hard, that's the key to it. I can tell you as exhibitors that it's very rare to have cinemas with full-time paid publicists. We've put lots of emphasis on publicity, because we've had to do everything on the smell of advertising. We don't believe in huge publicity budgets, we believe in trying to stretch the dollars as far as we can, getting as much editorial space as possible, going for presentations, opening night interviews on *Network 9*. That's very much a trademark of the Dendy and Stevenson. The Dendy basically set that wheelbarrow up and, when we started The Rose with Frank, we duplicated the Dendy style of promotion.

How do you see the prospects for distributing Australian films?

Difficult. We don't handle many. I think that when you do have very good Australian films,

REVIEWED ON PAGE 10

young soul rebels



Isaac Julian
Native Marsh Ethos

Valentine Henry
Mr Sesame
Dorian Healy
Peanut Butter



Tom Moore, *Native Marsh Ethos*

The Independents Interviews

LYN McCARTHY

FILM PAGE 48

there's no point in competition so far as I'm concerned. I think *Sophie's Choice* is a very good film, but that was already used up with the funding situation and wasn't even up for grabs. *Profan* is a very good film and we went to very hard to try to get it.

Some producers don't want to deal with the imports — they feel their films are better looked after by one of the major players—but they're usually films that need a lot more work. You have to do things like create the whole market campaign, there's no trailer, no posters, no flies. It's an incredible amount of work, as opposed when you have bought a film from continental and everything is sold to you. You may not like it or you may change it, but at least you have the trailer, the poster, the marketing.

Making an Australian film is extremely hard. Most of the time the filmmakers are financed, but it's not always you get someone who's impossible to work with, who thinks that the distributor is the big bad wolf. On most Australian films, we haven't made a lot of money.

Andrew Pitk jokingly suggested that *Waiting* might have done better if it were a French film. Would you have a similar observation after exhibiting *Renton House*?

No. People look at the bottom line and think "not fantastic figures", but, if you look at how many weeks and how many sessions it was on, it did okay for what was. *Renton House* is not a masterpiece, but it has a beautiful tone. We felt that the film had to be seen and that the director was someone who should be supported. But nobody thought they were going to make a million bucks out of it.

Would your company be interested in more hands-on involvement in local productions?

Sure. We read a lot of scripts.

We are restructuring the company's focus at the moment and we are hoping that we can see our way clear to being involved in production in the future. We go to the film festivals, and we know about buying and selling films and how the AFC functions. We see that as a gap here for a company that really knows how to work through the distribution of good product.

At the moment, you have only Beyond International, Run Lewin Marketing and the AFC, which is not as much a sales agent as a support system of overseas festivals. That's it. And Beyond International and Run Lewin are opposite ends of the spectrum. Run's working basically from America, handling stuff from the European end. That tends to mean smaller films.

We have been going to the festivals for seven years. I don't want to go into it too much, but, when you see some of the stuff

that's happening, you think, "God, if the distributor only knew how big this is being promoted." It might be screened in the very last night of a festival, when nobody knows about it and most people have gone home.

I think there's room to market Australian films directly to sellers. You have to start selling the film from scriptstage and there's a shift to creating a film through marketing.

Will your new video label be Newmarket's second move into self-through video?

No. RCA/Tele-Columbia is releasing all Dendy films product on a (Dendy Video) basis. It will be self-through and rental.

The video market in the past has cleaned Foreign Films, claiming there's no future for subtitled films in this country.

My *Light as a Dog*, which we released through RCA/Columbia Pictures/Mopti Video, was very popular.

We're going into this with our eyes wide open as a R&B. We're not going to break the bank. I will be like anything we take some solid work, some won't, and the ones that work well will work.

We are buying a lot more English-language product, it's cost because of the problems with foreign-language films, a lot that we're finding there is a lot of interesting, English-language, independent product out there at the moment.

FRANK COX

FILM PAGE 48

You have purchased the new Peter Greenaway film without seeing it. Is that a big gamble?

Proper's *Death* is a gamble, but at least Peter Greenaway's work is known. Whether the subject matter will become popular or not is a different question.

We also have a relationship with Greenaway's production company. We started working with them on *The Cook, The Thief, His Wife & Her Lover*. We kept them very close to the whole marketing and publicity of the film. So, when the next project came up, they spoke with us first and we grabbed it.

What sort of money did you pay for the new Greenaway film?

It was an extremely modest amount of money, but it is an expensive film. Greenaway films have been selling for \$100,000 and above for the last three or four productions.

What has been the biggest gamble for you in recent years? Was it *Cyrano de Bergerac*?

Opposite a different story because we bought it after we saw the finished product. *Cyrano*, with an audience, but it was a gamble on that it was the most expensive foreign language film we have bought. We made the film a success and now we are returning overseas.

Which films are among your biggest successes? *Jean of Arcadia* has grossed in excess of \$2 million, which is pretty big for foreign-language films. *Cyrano* doesn't compare up to that, being just a touch down on \$2 million. *Outkitchen* grossing film, however, is the last, *Das und Vomage*, which total just over \$2 million. With anything that sells more than half a million dollars, you have a fairly successful film on your hands.

What have been some of your biggest disappointments?

Like everybody else, we have our fair share of disappointments. A disappointment this year has been *Bernard Tschumi's Daily Routine*. We thought we would have a wider audience, but you never know. Maybe people didn't come and see it because they didn't like the film, or maybe we put it out at a time when it

was competing with all the Academy Award films — *Seven Pounds*, *Glory*, *Audrey* — all of which had early adult elements.

Are Australian independent films good enough for The Rest?

Sort. We've seen quite a few Australian films at The Rest. Mind you, *The Rest* can only screen films as offered.

How did *Renton House* go there?

That was a nice surprise. It was a film that we disliked and wanted thrown at The Rest, and it succeeded to a level beyond our expectations. Do you have any thoughts on the role of film critics?

I think the film critics play a big role in the launching of films in Australia. You can buy a lot of good films but, if the critics are not going to like them, it does disadvantage a mediocre film. I taught even kill a small film.

I think most of our critics are pretty good and, most of them are film lovers, though there are the odd critic who, when they do, like something about a film, mark them up and up it to bat.

THE 1992 ATOM AWARDS

CALL FOR ENTRIES

The ATOM
Film and Video Awards
will be celebrating its
10th Birthday
in 1992

Entry forms can be obtained by
calling the ATOM Office on
(03) 482 2393

NOTE: CLOSING DATE FOR ENTRIES
IS NOVEMBER 1991

THE ASTOR THEATRE
PROUDLY PRESENTS
AN EXCLUSIVE SEASON OF
STANLEY KUBRICK'S

SPARTACUS
TONY CURTIS

KIRK DOUGLAS · LAURENCE OLIVIER · JEAN SIMMONS
CHARLES LAUGHTON · PETER USTINOV · JOHN GAVIN

BRAND NEW 70MM PRINT OF THE
RECONSTRUCTED VERSION BY
RICHARD A. HARRIS INCLUDING
NEVER BEFORE SEEN FOOTAGE.

SCREENING FROM DECEMBER 1 - 15

Coming soon to The Astor and The
Orpheum Sydney: New 70mm print
of "BEN HUR".

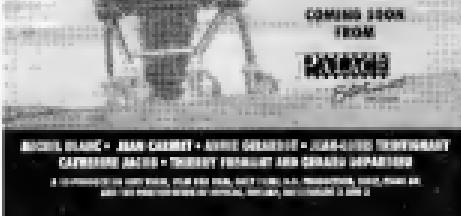
THE ASTOR THEATRE
1 Chapel St., St. Kilda.
Phone: 510 1414

1992 ATOM FILM AWARDS
PRESENTED BY

A FILM BY BERTRAND BLIER

CHARLOTTE GARNIER-BIOLINI DIRECTOR

**MERCI
LA VIE**



COMING SOON
FROM

MOVIES

MICHEL BLAISE · JEAN CARMET · ANDRÉ DARRAS · JEAN-JACQUES DETHOMAS
CATHERINE JACOB · THIERRY FRANÇOIS AND GÉRARD DUPONT
A FILM BY BERTRAND BLIER DIRECTOR: CHARLOTTE GARNIER-BIOLINI
DISTRIBUTED BY: MOVIES

+ The only one in the business that picks her own
gofers, that's Curtis. + I'd worship the ground she
walks on, if only she lived in a better neighbourhood,
has more... + Bitch! more bitches. + Do you
suppose I could buy back my introduction to her?
enough! + She's gotta have it; she's gonna
get off once she... + On the whole I'd rather be in
Philadelphia. W.C. fields



**BAD REPUTATION
GREAT RESULTS**

**MICHE BONETT
FILM RESEARCH**

STOCK IMAGE RESEARCH FOR FEATURE FILMS,
DOCUMENTARIES, INDEPENDENT PRODUCTIONS,
CORPORATE VIDEO AND TV COMMERCIALS

100 WATERLOO ROAD EAST MELBOURNE VIC 3000
TELEPHONE (03) 520 8888 FAX (03) 520 8888
FAX (03) 4999 2222 3722

The Independents Interviews

ANDREW PIKE



Andrew Pike: Head Film, Broadcast Division, SBS

INTERVIEWED BY PAUL ANDREA

How do you see the current state of independent film distribution and exhibition?

Independent distribution and exhibition is very buoyant. There is now a wider range of cinemas, both independent and major, willing to take risks on so-called 'independent' product. And there is a bigger market out there. Whereas 10 or 15 years ago we were dependent on the same old group of die-hard independents, nowadays, provided the screens are good and there's good product, one can get quite a lot of playing time for a film in all the major cities, including Darwin, Alice Springs and other regional centres.

In terms picking up different sorts of films today vs 15 years ago?

Very much so. Probably three-quarters of our theatrical releases are Australian, local-feature films and documentaries. We also pack up a steady stream of Asian cinema, which we have a personal interest in, particularly Japanese cinema and, until a year or so ago, Chinese cinema. However, we are still involved in some Hong Kong and Taiwanese movies.

Australian product has got particularly easy to handle in that it's very labour intensive, in terms of preparing materials for the marketplace. Over-simplifed need to be more straightforward, just capital intensive. But on the challenge of local production and the involvement of producers and directors, and drawing strategies for the undirected films.

How many films would SBS handle in a year?

We tend to have fairly close involvement on titles, rather than going for volume, so I'd probably say about 100 to 120 per year.

Is there any longer a clear division between the independent and mainstream market?

No those barriers have broken down a lot. We do a lot of our business with the majors, Greater Union especially, but also with Hoyts.

The idea of the independent seems to have been left behind these days. It's more of a continuum and we tend to operate at the quality end of the market with our commitment to distribution. With this continuum approach, our titles can penetrate into mainstream houses.

Are there areas where the independent has a unique role to play?

Certainly the theatrical release of documentaries is something that the majors wouldn't take on, and documentaries that usually can clock up respectable figures at the television are *Fair Connected: Good Roads At Diamantina Station*. Some of the independents are willing to be a bit more adventurous with flexibility of programming, season timing and policy.

With the number of independent players about, how does the deal change? For instance, the price paid by Network 10 for *Ghosts of Bergman* was apparently a lot more than other local independents could afford. The greater buoyancy in the market is making the choice process all the more competitive, as the prices are going up. The high price of *Ghosts of Bergman* probably the high expectations of the French, but also the expectation at this end. The French very successfully played one card off against another, as I understand it. And I think that the same may apply more to Australian titles, a lot of money was paid by Village Roadshow for *Pray* and there is at least one other Australian producer who is holding off on his film right now; it can be shown as a range of documentaries and some bidding goes on. A few cards in the up-the-producer would have been happy just to have a producer. But now he wants an audience as well.

What have been your major successes and failures?

The successes are fairly clear-cut: *An Angel at My Table*, which we co-developed with Nicole Miller, has been our most successful release. Other titles close to that have been *The Navigator* and *One Flew Over the Cuckoo's Nest*. At the bottom end of the scale – and I don't want to suggest that it is bad films – just didn't work commercially – *Cappuccino* is a stand-out. That was a real pity.

You have been quoted as saying that *Blazing* was a disappointment.

The media was very responsive to the film and gave it a lot of coverage, but the audience just didn't come in the numbers we had hoped for. It's obviously tough persuading Australians to come and see an Australian film. I think that if *Blazing* had been in French with subtitles it would have done a lot better.

But while *Blazing* has been a disappointment, the producers will see strengths from the theatrical release. One of the advantages of *Blazing* is that it plays in the independent sector and that they tend to cost a lot less to launch.

It is a difficult business handling Australian films, but we're learning how to structure deals so that we're less exposed. We are building up our own theatrical distribution and that gives us a lot more security when we consider a title. That's one positive outcome of the difficulties we have experienced at treating audiences and the trade in Australian films. We've had to become a lot more self-reliant and finding other sources of income, like non-theatrical.

Our aim now with Australian filmmakers is get involved as early as we can. Involvement differs from film to film. We've done the lot directly involved under *IBA*, provided distribution and marketing guarantees, and marketing advances. That's not an formula. The strategy which we are involved in is becoming non-linear production (or *Blazing* style).

A film we have currently in post-production is *Sixty Seconds*, directed by Ben Lulham, a young Turk from the Australian Open. As well, *Eye, Tongue and Nose* on the River Murray are nearing release.

How important are the socialist rights?

We don't do a theatrical deal unless we can get rights, partly because we are interested in the educational video-market and we try to get television as well. But often with Australian films they are financed via television profits, so we can't get access to that.

The Australian market produces very few returns for producers on the whole. But there is enough in video to give a distributor like ourselves a lot of security to launch into a theatrical release.

But no, it's not big money; you can do a lot better with American or British product. The fact that a film is Australian is something of a liability in the eyes of some home video dealers. *Blazing* probably should have been French for the theatrical market and American for the video market.

Do you think that the independent sector will come around again to the independent route taking up picking up films independently screened at international festivals but which bypass Australia, such as the latest films of Norman, Yvonne and Jacques Beaujart?

It would be good if it happened, I agree, but I also know that we're the ones to do. Our direction is more toward Australian product. It's a very small, but more likely to be Australian, or regional film market. They are viable commercially and we get a lot of satisfaction out of doing them.

GEORGE FLORENCE



George Florence, The Astor Theatre

INTERVIEW BY ERIC KLEIN

Although not directly involved, George Florence says he has been "seen off" of the U.S. and independent Cinema Consortium-Roadshow tour twice in Sydney because of the other Roadshow's policy to use all independent cinemas.

FLORENCE: There were certain policies implemented long ago which made booking Roadshow films quite difficult in relation to the sort of programming they're normally, which is essentially single-night repertory.

The Roadshow policy, by the way, hasn't been compromised. We've been dealing back-and-forwards with Roadshow for months with letters and what have you, and we've sought our legal advice independently of the Sydney offices. Basically, there are various branches of the Trade Practices Act going on. The problem is that none has been prepared to stand up and say, "They, this is not right. These policies are very restrictive." I think that it's going to shake up the industry. It's also time the spotlight has been on the industry in such a big way.

Can you cite examples where the Roadshow policy has left you "high and dry"?

Over the past two years we weren't able to book any films that were screening in their history release, which was nearly every major film that we would want to show. Because we had to wait six to nine months to see a film, by which time it had either been re-released on video or had been really forgotten.

Is this somewhat difficult without your own distribution arm?

Our sort of programming doesn't rely on that because we normally only show film for one night. We don't generally release film for ongoing seasons, the exception being where we

import new prints of old product. That has been our specialty for the past few years.

What are the mechanics and costs involved in obtaining a print for a single night?

When we show a film for a single night it's not a lot different to a cinema showing a film for a week or two nights. You pay a percentage, which for us for a new film can be as high as 50 per cent of a gross, but generally averages around 30 per cent. The difference with us compared to a lot of other cinemas is that we don't get any allowance for advertising or operating expenses. So, we pay a fairly high percentage of film hire.

Do you have a set criterion for your programming? You have a wide range of product.

You, new and old! That formula has worked very well and has been developed over quite a few years.

But we've done well. The Astor is really an alternative type of cinema going popular. We present a broad cross-section of film to a very broad and large audience. We've sort of popularised the concept of repertory cinema. Given that you occasionally show a mainstream film, do you think you can call The Astor a truly independent cinema?

We're as independent as anyone. To survive, we have to depend on 11 different exhibitors, Roadshow being the main one, for supply of film. We carry over a lot of product.

How did you obtain several prints of old films such as *Lawrence of Arabia*?

Lawrence was part of a worldwide release of the reconstructed print. Other titles we have undertaken to import, like the group of about 12 titles from U.S. and about 10 from Columbia. We usually buy the prints and pay freight and then the film company gets on film hire of that. That is a risk, whatever's the film company.

It is a very expensive proposition. When possible (in addition) I had prints from \$20000 to \$30000 each on a double feature, and we pay the promotional costs and film hire, we basically break-even. The good thing is that we are beginning to build up the library of older titles in Australia, which has been depleted over the years. In the long term it benefits us because we are able to screen them again.

Is there a big future in repertory cinema?

In the U.S., there is more to make it more broad than it has been. A group of cinemas, including *Siskore* and *Woody Allen*, has been going together the idea of having classic releases within the major companies preserve and release all the titles they hold. There are glaring examples where there's

been major problems in securing good-quality prints. The negative to *Streetcar Named Desire*, for example, which we made a new print of, was in such a deteriorated state that the print we were sent was really unusable. We had to run a studio copy.

Was that a costly exercise?

Costly because we had to import another print - the reasonable print itself was valued at about \$3000. This indicates it's not treated very seriously amongst the major corporations which now control the libraries.

In brief, for times, can you rate any rental films that have performed exceptionally well?

The low-budget runs have been startling some of the exhibitors. We got good feedback from Columbia in the U.S. when they got our figures for *Assaults of Arrows*, which screened over a week and grossed about \$40,000.

What have been some of your disappointments in recent years?

It's hard to hold big expectations for every thing because a lot of it is clearly risky. Two Eric Derra films that we brought in - *New Voyager* and *The Old Maid* - didn't perform that well. But it all averages out and makes a profit in the long term.

The biggest disappointment I've had is when we've approached other organisations if they are interested in contributing to the cost of these programs. I've just come with a big blank, "No". We have been the only ones paying for the last batch of films that we brought in from Columbia.

Where do you think the exhibition market for independent film is headed?

It's hard to know where the industry is heading from one minute to the next. For us, in particular, I see a healthy future, mainly because The Astor is a unique venue. There is much more film screening now than there was 10 years ago. I think sales, in general and in some ways, has made people more film conscious.

How do you go about presenting your films given that you haven't got a distribution arm behind you?

We rely on our local audience and word-of-mouth brochures. We also have a very helpful network of sympathetic people in the neighborhood support. We also take out television advertising stations on Channel 9 which is expensive but I think reaches a very wide audience. You need that exposure somewhere.

The key element is that people have to want to see that film. If it's a film that people don't want to see you could drop 10 million free tickets by tomorrow and no one would turn up.

**BRAN NUE DAE; THE COMPORT
OF STRANGERS; THE COMMITMENTS;
DUTCH; HUNTING; AND, PROOF**



ABORIGINAL FILM FESTIVAL
AUSTRALIA ON THE DOCUMENTARY
BRAN NUE DAE

DIRECTOR: JEREMY CHI (ABORIGINAL)
AND ROBERT DEAKINS (NON-ABORIGINAL)
IN VISIONS OF FILM, CINEMASCOPE
THE INSTITUTE OF FILM STUDIES

BRAN NUE DAE

MARCELLE BIEBER

The song "Bran Nue Dae" is deeply moving. It tells the story of the early struggle for land rights in Western Australia and the fight for Aboriginal dignity. The song (and its song-writer Jeremy Chi and his group Kackina) should be an Australian classic.

That they are not simply serves to reinforce the knowledge that while Australia's treatment of the continent's original inhabitants is no better than it has ever been, this is neither a new nor original observation. It should, however, be an observation that causes more distress and anger than it does among white liberals and radicals.

Evidence of the lack of momentum of outrage about Australia's treatment of its Aboriginal

population is hard to gauge. But there is no doubt that Terri Taliyayi's film *Bran Nue Dae* reflects this complacency.

It is a documentary in the most conventional sense. *Oppression aside*, focusing on the mechanics of it. It covers the terrain with less disregard for the moving story it is telling. It is an almost soulless film, whose only purpose seems to be to attract an audience to the intense joy of Aboriginal music and give due recognition to Jeremy Chi, who wrote "*Bran Nue Dae*" and the music of the same name.

It is painful to have to write such comments in a review, but after many years working on the production of a book about Aboriginal music, I probably have a different perspective to others. My comments are expanded in part by a mixture of positive reviews and articles the film received in the mainstream media from Aus-

trials agenda during rehearsals.

They assumed him to be digging into their list bags of superlatives in his way of congratulating the film and the filmmaker. This conglomeration of airy-fairy hyperbole hints at a little about Aboriginal mortality in passing and pointless. He should have passed a long way beyond that attitude to our Aboriginal peoples and stopped congratulating them for things we would not accept anywhere else.

Blackfella, Whitefella is an interestingly poor film. It started off with cutting edge, a sense of a point of view. It was made through a combination of arts (pig City) and intent (of Brecht), but that seems a poor excuse for its quality.

This is not *Rebel* (Jeremy City's stage musical), but we discover very little at the start of this film. We do discover quite a lot about Jimmy City who is nonapostate. He is probably the most elusive Aboriginal artist in the country. His ability to write and sing songs with passion has faded for many years in a barren Ian Aboriginal marketplace and other Aboriginals who needed someone at his centre are an intellectual, artistic and leader of the community.

City's role in establishing the Broome Aboriginal Education Corporation, as well as also his bad environments in which he became, is not well enough known. The film tells us nothing about his social function as his role in these organisations. The absence of such details they did have been resolved in the biography to *Zabryk*, but their absence only serves to rob the film and the story of an appropriate context.

The musical itself has been staged in most capital cities and has generated considerable interest as the first Aboriginal musical. But the telling of the story of *Blackfella, Whitefella* fails to enlighten me about the material or its generation. The man founders using emphasising the life of City which is interesting, and can indeed find that with the musical.

The musical, which I have not seen, is an important landmark in Australian musical history. Unfortunately, the documentary says nothing to enhance its appeal, with a sound quality of live performances which could be unacceptable in the 1960s and rejected by funding bodies which have followed his project to maintain acceptable production standards.

There is no joy in reviewing bad films. There is even less joy in reviewing them about a set subject which fail to meet any expectations. Alternatively, it is probably unfair for a relative acquaintance in Aboriginal issues like myself to be reviewing this film.

No doubt there are aspects of the film that serve a purpose, not least among these is the political and pedagogic function of publishing Aboriginal gains. But nothing can offset the deep disappointment I experienced watching this film.

BLACKFELLA, WHITEFELLA Directed by Tom Zabryk. Producer Tom Zabryk. Executive producer: Chris McElroy. Director of photography: Joel Petersen. Editor: Ray Thompson. Montage: Stephen Allen. Music: Kublai. Cast: Jim Cleary (Krook Baldy); John Morris (Willie Maralinga); Brian Muller (Muster Thomas); Ross Pegg (Peter Flannagan); John Prostachuk. Australian distributor: Mervin. 90 min. \$10. New Australia, 1989.

THE COMFORT OF STRANGERS

MARUO YOUNG

Paul Schrader and Harold Pinter, at first glance, would seem to have little in common. One is steeped in the configuration of the transnational, particularly in the films of Ozu, Mizoguchi and Dreyer, and is preoccupied with memory, displacement, form and audience. The other is fascinated by the dynamics of interpersonal manipulation, the motif of chance, and the transformation of power structures. The tension between these perspectives is one of the aspects that make *The Comfort of Strangers* which was scripted by Pinter from a novel by Ian McEwan, and directed by Schrader, such an intriguing work.

Carin (Rupert Everett) and Harry (Matscha Richter) return to Venice to learn more about their relationship and future. What they do not realize is that Helen (Christopher Walken), a singularly strange figure, is observing them closely. They are drawn into her world. The consequences are quite serious.

Schrader, if not fatigued, could have had major problems. Everett and Richter are not either memorable or given (perhaps Ozu's or a Death Certificate's Peter Hirsch), but Schrader elicits solid performances. Walken's talents have been wasted in many roles, but the role of Helen is the most vivid and complex since Hobo in *The Deer Hunter*. He performs with grace and subtlety (though he does have some problems with the accent).

As mentioned earlier, one of the most remarkable aspects is the relation between Schrader's interest in the ways in which the family and society alter perceptions and real looks, and Pinter's interest in the performativity of a seemingly secure domain by a threatening outsider who is ambiguous and potentially threatening. The film certainly explores some troubling and provocative issues: relationships with deeply embedded customs – which must be denied; the outward sign of the self that can separate borders – where language becomes a single agent of the unnamed; the unspoken,

relationships which involve domination by the powerful and the hegemonic; his, and the elegiac-edged record that obscures a driving force that demands fulfillment and yet destroys the very subject that seeks its fulfillment.

Such issues are heightened by the style. The searching camera freely descends through the empty corridors and doorways that he could walk past and ignore, the unknown sequence that links the closed paragraphs with the blurred present. The measured descent also reinforces the subject of the poem (in some as dense as well as the city itself). That rolling and the borders of static shots serve to link the seemingly discontinuous strands of the narrative closer and closer together until they fuse in the image of the double-sided mirror. Mervin, Ravel, is portrayed not as the pleased host that is a symbol of social and political status in *Vivacious* or *Death Certificate*, nor as a source of momentary influences in *Hong Kong* or *Don't Look Now*. Rather, it is akin to a tagline – an image that also reinforces the sense of individuals who have difficulty understanding themselves and others, and who cannot fathom the world around which their actions lead. Venice, in Schrader's film, is a city full of phenomena whose influence is palpable and pervasive, especially in Helen. In *Angela's Ashes* Schrader does not ignore the ugly aspects (the displaced scores, the dark and grisly look after the ornate and shadowy regions (though he does not heed the pointed views either).

This film has been overlooked for a number of reasons: for being above, for its depiction of youth as passive sufferers, and for its depiction of the city. The third option has been answered above. The first criticism is notoriously valid since the details (topography, fragmented, the gestures which are repeated, and the instant glimpses of the past) are thoroughly overlooked – the measured pacing is necessary to allow such things to be emphasized and to facilitate the cumulative effect of the whole. (This is a film where the cumulative effect is the main factor.) The second criticism is based on a misunderstanding. Pinter's screenplay sug-



gests that Mary is interdependent women — she questions Colm's view of her as a possession (and in fact, speaks of how in these terms, that getting her own back). Indeed, the script and film emphasize her growing sense of independence — for example, when her solitary walk with Carolin (Helen Mirren) in the woods or a prostitute and violent personality.

This is not to say that the film is beyond offbeat Behrero's style, though it is more substantive here, can be either not. The concerns with form and style are lead to a muting of the emotions which is quite different from Behrero's cultivated, understated and melancholic effects. The problem is exacerbated here by the fact that Parker has presented Colm as a somewhat vain, and uncompromisingly traditional. As a consequence, it is difficult for the viewer to feel for Colm when he is confronted by Robert. And, of course, it is difficult to sympathize with the letter-preface because it sounds a certain individualism.

But the film is richly and surely wrought. What emerges from the film is a complex network of associations and contrasts: the links between remembered lessons and observations with subsection and domine rechristianization; the links between sexual pleasure and physical pain; between desire and innocence; between the need for purification. Reality is constructed as something fragmented, elusive, unpredictable. Persons are shaped by persistent traces of the past, by half-concealed violence, by partially glimpsed episodes which are nevertheless crucial. The force of shadowy subconscious drives is also hinted at, for example, in the requirement of the return, and in the different reasons that self-delusion has (Ellen葛士 a voice, with its lyrics and its own music, heard in the background). As we move police in the film becomes a reminder of the past as a period of repression of the past that's dominated by the beautiful and uncomprehending past-leads.)

The psychological insights that are suggested are, perhaps, the major source of the film's depthlessness. The role of the mother as a source of comfort, in contrast to the father, is a central aspect in Robert; we just as the others who bring and formulate their provide a clue to his obsession with being a "real man". The transvestite-homosexual relationship articulates sexual performances and the usage of the father is also crucial (it surfaces in the repeated visits of his father, "unconscious"). Christine, his wife, is re-inventing figure too since her sexuality is explicitly defined in terms of painful dissociation at the will. Freudians will find more than a few hints of the depth-within in the film.

Essentially, *The Commitments* is an ironic and subtle drama of conversion and rebirth, and of shifting bonds between master and slave, predator and victim (a recurrent element in Parker's plays). The awakening all sexual drives in the lives of both couples also suggests provoking, since it seems to get buried on mutual contact. Schneider's view is that O'Donnell and Dwyer were preoccupied with the charting of the Italy. What's becoming increasingly apparent is that Schneider (and Parker) is

charting a path toward purification — in this case, in terms that are legal and yet fragmented, profound and not a little distorting.

THE COMMITMENTS

PAT SULLIVAN

Few films about the musical industry have "soul". Most often they're not. Films about and the lives of band members are a popular pastiche of statuary gifts and given, obligatory sex, machismo and squall, and temper tantrums. Interpreted with flagrant and evident "behind the scenes"

On the surface, *The Commitments* is nothing more than a urban "paperboy" tale of young band members trying to bring soul music to the Irish Catholic capital Dublin. But Alan Parker's palette of contemporary times is peppered with biblical parables.

The film opens on Jimmy (Robert Alton), an unemployed youth on his way to a wedding reception where he meets with mates who want to start up a new band. In a few paragraphs, Parker unobtrusively introduces most of his characters.

The camera work is static, the movement with each frame making up the vignette, such as when the bride wears a ring in the oven (spies like a Queen). Rocked by bickering who daily threatens to split the band's swelling girth or when the old men in wisdom suddenly by an assault fulfilled fed who grabs the microphone and begins crooning (he becomes the new band's lead singer).

Jimmy advises his mates that the only way the band will be successful will be by going back to working class roots. Jimmy is right, however. In the first half of the film he adopts a Christ-like persona, perceived by those not used to cultic, reflective and reverent with thoughts of being the next most successful Irish export since U2 and Sinéad O'Connor. In the latter half, when the band performs, he assumes a modern day St Peter role, always doubting and questioning his beliefs and motivation much between situations. Could this be an apologizing to God, media style?

Jimmy advances for additional bandmembers and success besides apologetics. Among the pickings is a born again Christian called Joey



TOP: ANNE MARIE (ANGELA PEARSE); MIDDLE: PAT SULLIVAN (ROBERT ALTON); BOTTOM: JOEY (JOHNNY MURPHY).

the Up" (Pagan [Johnny Murphy], who abhors "the Lord's an' me" Joey's appearance in a pectoral and parity of mass latitudes rockabilly rock 'n' roll; 1970s glam and 60s tower shift).

Jimmy and Joey form a coalition. Jimmy "Joey" plays a father/God role to the younger Jimmy a Christ-like persona. After he assumes a Christ-like role, exemplified in one of the later scenes where young Jimmy assumes the older but when Joey of lying to him. Using those sentiments, in different scenes, that he is inspired "you would doubt the brother". Lee Miller, Jimmy's mother realizes that he has doubted the older man's word.

"Up" is regarded by the other band members as a religious encounter. He believes all the younger male band members with his sexual urges. Inside Outta (Angeline Ball), the Mary Magdalene at the temple (singing too) has a soft spot for young Jimmy. One of the other vocal voices also attempts to charm him, but is rejected. Eventually, an older girl falls for Joey "the Up", who in many respects personifies the passion, death and rebirth young Jimmy would like to possess, but for the present is intent on his mother to bring souls Dublin despite losses.

It is during the rehearsals and performances that the characters express their vulnerabilities. Most of these points are punctuated with various humorous incidents and banter. This stage is then "real" and site of growth, and Parker eagle-eyes in capturing details that only brief prefaces would notice.

In his initial young Jimmy sits back, whilst older showman Joey "the Up" accommodates and accepts politics. The Judge of the group, Decca (Andrew Strong), the first singer. In a

supreme egotist, universally disliked by the band, which laughingly acknowledges his fine singing talent. Decca and Jeremy's relationship is similar to that of Jules and Christin in that Jeremy has a soft spot for the singer who lets "betray" him in their often acerbic, backslapping "the manager fucked up."

This is one two-hitter scene in *The Commitments*, worth noting. One involves an incident which occurs during the band's first paid gig. Jeremy is paid just by his then manager by Pug, who demands payment for gear the band is using. The band members leave the gig and their performance deteriorates, during which the drummer Michael (David Pinzeugen), a hardcore Pug, leaps from the stage and head-butts the bassist, resulting in Jeremy, "Jazzy the Lips," in the meantime, asking the band to keep playing and is shortly joined by the blinding Jeremy, who proudly introduces each band member to the crowd, mid-set clowns and applause. It is a scene which cements the band members' faith, a confirmation of kindred spirit and soul on stage.

The second key scene, the stress and punishment of the film also occurs during a gig, and hinges on the arrival of a visiting Wilson Pickett. Prior to going on stage, Jeremy announces to the band that Pickett is going to stop by after his show and join with the group. He impresses the band to perform at their hottest in the crowd. The rock press badge for review and critique, Jeremy passes around. Audience viewer (band members and the manager) are in a state of anticipation and anxiety.

Parker sets the heat of this scene graphically with zooms, a slow-up of a singer's face that abruptly pulls out to a two-shot, a cutback into a guitariste's face, certain shots of the crowd. The band is playing in tight. Decca is rapping him off into a frenzy and the crowd is excited. Pickett fails to show and the band's nervous tension explodes into a giant back-stage brawl!

Jeremy, depressed by Pickett's non-appearance, disgusted by the sight of the brawlers and hurt by Decca's condescending taunts, departs as in much the same way he is first introduced as a loser.

Parker has drawn some very fine performances from his young ensemble cast. Camera angles tell it all and there are song choices which become medium close-ups, and close-ups on the pace and plot devices.

Parker is perceptive for single take belayed by impressive imagery, which at times is disconnected and convoluted. What was anachronistic, works amazingly in Mississippi. Burning and understanding about slavery is presented in *The Commitments* as an overwrought Urban Dublin and the working-class ethic. There is a race, too, an unspoken given. Music and race integrate well, but is it too much to venture that the band is a modern day white spreading the word of God?

The Commitments, like all of Parker's films, will polarize audiences, but its structure is interesting. In searching for commitment, the band disintegrates. One wonders if Parker shares this pessimistic view?

THE COMMITMENTS Directed by Alan Parker. Producers Roger Donaldson, Carter Lynde, Myles Kennedy; producers Angelo Bramante, Tom Rosenberg, Steven Hirsch; Line producer David Whately; Producers Dick Clement, Jeff Le Pennec; Music supervisor Christopher Duggan; Casting: Jim LaPlante; Postage: David Doyle; Director of Photography: Steve McQueen; Production designer: Brian Morris; Costume designer: Penny Rose; Art direction: Mark Gurney; Action: Garry Hart; Sound engineer: Tim Martin; Sound混音: Paul O'Hearn; Music supervisor: G. Mark Russell; Music arranger: Paul Raciell; 2nd AD: Peter Luttrell; Camera: Jeremy Davies; Editors: Andrew Johnson, Christopher; Angels: Gillian Gill; Sound mixer: Merit Doyle (ASC); Mixer: Michael Murphy; Strength: Debra Fago; Gaffer: Jimi Pleasant (Kingsgate Pictures); Grip Master: Billy Massey; Grips: Johnnie Murphy (Gilly); The Lips: Pagan; Kenneth McCloskey (Crank Studio); Andrew Strong (Steve Cullen); Art Director: Company: Gilly/Honda Production; Animation: Shill-Hauer Productions; 101 min. \$35M.

DUTCH

PAUL LIPKIN / ADAM KIRK

Peter Farman has allegedly been shooting a valley of scopes since the phenomenal success of *Crocodile Dundee*. He appears to have been won over by writer-producer John Hughes' showmanship and has again taken the shot to direct *Dutch*, a road movie about a man and boy overcoming their mutual animosity to develop friendship, manhood and travel.

At the beginning of the film, we see Farman (Jeff Bridges) at an exclusive party of his exuberant friends, suffering the third degree while his sycophants, Bud (Ed O'Neill), is inspecting the house. This opening sequence puts the audience against that wealthy bunch as well as Farman presenting Dutch as a no-nonsense, unpredictable, uncompromising guy who obviously shuns us here-of-tested and gauntlet-like the elite can be when he sets foot in the center from his basic, moderate upbringing. Hailed by adoring family within an alien environment, we readily identify with Dutch.

Farmer is home to spend Thanksgiving with his pre-teenage son, Doyle (Ethan Hawke). His preoccupation is made upper and harder rather be with his rich and successful father. Doyle's unquiescent contempt for his mother is fuelled by his belief that is solely his mother's fault the marriage came down, that she didn't "make it work." But Dad has other plans this year and, in the usual manipulative fashion, he hauls his Nostalgia back, the unpredictable mother, to Doyle.

Enter Dutch as the family spokesman. He comes up with the bright idea of driving out to old-

as-new car houses
on the road. He's soon convinced
and sent (minus mother),
mother follows a moment.

dad Doyle from his explosive private boarding school in Atlanta. Both Nostalgia and Dutch are aware that Doyle is going to accomplish a sympathetic father figure in a hurry, but that doesn't stop Dutch. "I'm a conundrum," a break-through Nostalgia says "... and when the smoke cleared I had a new hand." He needs to reevaluate some personal identity. That's a putting comedy. Nostalgia could penetrate him for their first encounter.

Unlike the previous chapter in *Home Alone* – our mini hero Kevin (Macaulay Culkin) – Doyle is a self-centered adult who, his first reaction to the stranger in his room, so jumps him, beats him up and shoots him with his BB gun. Doyle's achieved a high frenetic level in satire (just he has...), so this is almost too early. But Dutch has a mission: he is going to bring Doyle to Chicago whether he wants to come or not.

The best thing about *Dutch* is John Hughes' insight that those articulate tape-kids-he always gets them names added into their own smart-arsed vocabulary, especially when faced with likeable, funny-guy Dutch Dooley who gives no god-damn if he gets – and deserves. There are no rays in this play. He's supposed to protect a child – no Dutch. He's just good, honest, fighting rules, class pretensions and rich, snobby kids. We like Dutch, we're on his side.

The theme that Farman's caught in his past-lifeless at each other is that they can choose to take the other a crap and set out to prove it by winning points against each other and generally getting up each other's noses. Actually, Dutch is more of an irritating larva (than Doyle, who is always maintaining his upper class pride). But Doyle comes up with the ultimate pay-back and they are forced to kick like two-thirds of the way home.



The journey turns into a full-blown mission as they penetrate all obstacles and he and Dutch get to know and like each other. Doyle develops a sense of security through friendship and learns to think less selfishly. More important, the nature of the conflict—the struggle to make it home in time for the all-important Thanksgiving supper—brings him closer to his

—John Hughes' off-beat dialogue propels the story forward. In *Death*, his humor is largely unselfconscious, neighborly banter that taught him the rules — that's editing and structure — are pure Hughes, cushioned by elaborate pretense by Dutch when he attempts a Kurtz-inspired look. He also employs earthen imagery he's good at, as in the early scene when Dutch decides to collect Geely from school. We see Frederic and Dutch discussing their plan of action; he is a good guy because he is preparing the awaiting meal. In the next scene, their conversation is interrupted at a restaurant and that causes a huge laugh of surprise.

It is tempting to speculate that this lead role could have been filled by *Requiem*. However, it does not seem as if the musical tenor, Czech Dolezal, who adds the clown with ease and without injecting his song or singing itself with Czech gong or stick should have looked really pleased with himself - a poorly grin revealing his tongue pushed hard behind his teeth. It is total of understating, I guess.

Troy Gurney is a tough guy who makes his living from the street so he's not to be outdone by anyone. "I'm a violent guy so I always feel I'm under attack because I feel like I'm always being threatened," he says. "It's a cloudy chip." He's not much of a clunker and enjoys having a big fat wallet containing last-minute cash. Why should kids have all the fun? This attitude is best exhibited in the scene where Gurney tries to coax a smile from Doyle when he's reassessing Doyle's membership. The highlight of this scene is plain. Gurney makes the effort to win over Doyle's friendship. He breaks the boy's innocence. But, as we know, the scene fails him and it leaves a lingering question.

Ethan Reedell is convincing a spiteful and angry boy who wants to avenge his father's cold welcome without threatening or bad feelings of others, particularly those of his exiled mother.

Jill Barth Williams is also congenitally ill at ease as Hassie, although her scenes are few and her character is nicely sketched. Her appearance at the opening and closing of the film can be like a visit of perchance.

For most Indians not from the diaspora, Palani's choice is apt. *Dhriti* is an earnest comedy about a relentless soldier ("stealthbaiter") persisting to make his partner a citizen. *Allegria* is probably odder. The character of Deebal is well-drawn enough; the title is not, as per his persistent journey no much at Deebal.

These are a few people in this film, but I wouldn't call it a comic masterpiece. To be creditable, it needs a substantial treatment of the "getting to know you" theme and other identifiable characters in reasonably credible situations. Hughes does not claim knowledge on their actions or subsequent developments; he simply explores a situation of suspense and anxiety and lets the audience do the discernment of events.

rather than skipping out the path for our sympathies in a heavy-handed way. Coupled with his unique sense of humor and his broad sense of country and rock songs, it makes for a gift, and endears him with a wider crowd.

DUSTOFF Directed by Peter Hyams. Producers, John Hughes, Richard Yuric. Executive producer, Terence Denech. (Response: John Hughes). Director of photography, Charles Minard. Production designer, Sean Gallay. Costumes designer, Jennifer Parsons. Editors, Paul Hirsch, Adam Somner. Camera, Alan Westcott. Cast, Eileen Atkins (Doris), Eileen Rendell (Doris), Joanne Whalley (Nursing Sister), Christopher McDonald (Pined), Al Maysles (Sister), G. C. Eastley (Sister). L. Scott Eastman (Postman). Original music, Stephen Reznor. Music supervisor, Michael Kamen. Film editor, Michael P. Sussman. Cinematography, Peter Biziou. Production designer, Peter Pugh. (Mem., 161 mins.) © 1993.

ANSWER

www.elsevier.com/locate/jtbi

Locally, Boulevarde Prima has a reputation for producing endocrinological operas. Their group of neurosurgeons dominate the field. Advancing to the very least, is a significant step in a breast disease. It is an involving task that requires the best teamwork and coordination from both surgeon and director producer. Prima Houseau endocrinology to branch into the human psyche enabling subconsciously vision with a highly skilled set of results.

The situation is markedly faceted, centrally incised paleochannels are fixed in place in the Agerian marine environment. It has the markings of a geotectonological scheme, the atmosphere of a Hellenistic, usually moist, the structuring elements of a fiefdom. Although it is traversed along the way by some pathways of "royal" sweeping and artistic impulsion, Hesiodic in still a commendable first contact. See Hollstein.

Its central character is Michael Bergman (John Savage) an American investment mogul who moves to Melville to shake up his local news agency's local news headlines in the opening reveals that Bergman has his eye on

Savage海棠 had first a presence in an Australian film by appearing in a telebooker's office "as if by magic" to the surprise of a library secretary, Michelle Heard (Kerry Armstrong). After a bit of nervous, semi-control, came a surprisingly nice dialogue and a cup of split coffee. Bergman seems to have cast her some sort of a reward in Michelle.

In these vital early moments, the appalled sexual interplay between Bergman and Michelle is neither credible nor convincing, which is a problem, considering it sets the tone for the entire film. However, Bergman's respiratory device for their extraction comes in the unusual form of a spherical frame of a moth being drawn to a candle. Pretty soon the moth has been fused into the frame, so to speak, and the pair are enmeshed in an illicit affair of fire-breathing exhalations. Michelle is phisiognomically dead-ended-out husband Larry (Jeffrey Thomas), for one, and restraining the gull of her Catholic upbringing.

The novella reveals a darker side to quietly chat with Bergman. Rydberg, one learns he is a sordid agent who arranges his assassins and has tortured himself with white cocaine.

Holzhausen is the author of *Mathematical and Numerical Methods in Image Processing*, a few figures, fictional and real. He manoeuvres his way to integrating a mathematical endeavour model through pure reason, physics, logic, geometry, probability and logic again, and logic again.



the H group (Kupert Murdoch) penitences about the damage it's inflicted on its employees (Gillian Keegan) and manipulates with cream and nuffin' nuffin' (Dawn Steele).

Hunting, though a portagee, is allied by a type of one-dimensional determinism and he is burdened by a script that doesn't offer enough insight to his motives. Why his insistence would be blithe with more basis than he can claim, choose a disrupter because of his location or a sexual encounter with a woman he can't improve?

No stated sense of these questions are provided to build an interestingly multi-layered Bergman, but it is only the latter half of the film that the viewer is drawn to the Armed with that preceding unconvincing rationale as presented in titles like *The Deer Hunter* and *Moscow, Moscow*, Hunting carries his own in the first fourteen rays of his life career.

The hunting party ensues and way through seven rays of Bergman's steady festering disease (Guy Pearce and Nicholas Stoller) pay a visit to the real Bergman and his lover-one-on-the-line. It is here that Hunting, disoriented by his still-as-best-at-the-jazzies self in the setting home, is an evocative tune from Moon in Our阴阳 (and images of the protagonist's enduring it a party till noon) across the screen, interspersed with the brutal killing of Lucy who knows too much.

The case in question again makes up to the brilliant, tragicomic, as per usual. In The Disputation, an thoughtful visual strategy tandem creates effects. At once it illustrates how power in disparate genres can converge and underline the consequences of surrendering oneself to the lure of power.

For all its depth however, Bergman spent up a narrative drought concerning Lucy's

death. While the cameras makes it obvious he has been excessively pummelled, the song would try to have viewers believe that Melbourne's Melodrama prototypes are no longer fit to sustain his murder a "suicide".

It is hard to fathom why Hunting did not make this development more credible by giving Lucy a love interest and leaving it an open ended killing. That said, Hunting gets around such credits with a hunting lesson article inserted in deference to fact and, in this case logic.

Where Hunting stands out from most Australians is that his characters are not good role of a specific, snapshots environment, they're permanent alterations well beyond even the geographical context. Many of the scenes are a muddled blend, trying to accommodate lighting, sound and action. An omnipresent, sprawling darkness. Both the edges of the film and whatever it may partially obscure characters during plot movements. In never fails in Bergman's world, it only goes well beyond closing doors. Bergman is forever encircled by darkness.

With the help of his directorial art, Hunting designs his scenes with symbolic elements and blurred images. The effect of this could at presumably a slight metaphor to the film's subject involving the way a character's "lightness" or purity subconsciously affects the figures of others. A book dealing with the subject The Master of Ceremonies by William Peck, is mentioned in the credits.

The style of the film may be considered narcissistic by some, inspired by Stoker's self-consumption, it is hard to ignore. This visual is accompanied by a soundtrack which ranges from Miles Davis and The Clash to a John French and David Herzog score which evokes to A Clockwork Orange. Child sound artist Roger Savage also makes a strong contribution by engineering a pulsating beat, sum that sets the tone for the film's most powerful scene.

While Hunting is not a happy man, it does not allow itself to become compromised by its themes. Every so often a spark or a clever reference turns up as a detour into the gloom. In one instance, a broken rear vision mirror of a Interstate survivor (as is Russell George Kirby (James Stewart)) reflects his lot in a moment of life. The inspiration voice of the Survivor we know must happen to belong to John Waters, and throughout becomes the soul of a group of associates of a dinner party only to reveal each of them (their macabre natures) soon glad about him.

One however does not need to look hard to find a few holes, particularly in the area of scripting and acting. Willa Sansom and a former agent Armstrong eventually hit their notes with substance, the performances overall are limited in scope and thereof by overstatement. One might have expected good things from Guy Pearce as Bergman's right-hand-man, but the barely-infused a wisp of Moore is a patch of gaudiness through the entire film. New Zealander Jeffrey Thompson as commanding and irreverent as Ambergong's last ray territorial is a pity the disparity that seems so stark.

Step entirely to Melodrama for the final 10 minutes. Hunting has a rich texture that compares with the more expansive evasions later. The same is with David Carroll and Dean Gurnell gives Melbourne's Melodrama a sense of a certain political manipulative, which will help Boulevard reach the line as an "international" product.

Hunting says he has attempted to "push the edge" with Hunting and create a picture that is a step in the right direction for Australian films. After a screening of the film at the 1999 API Awards (where it was widely acclaimed), an industry figure reportedly told Hunting "you'd be in hell if I had that name." Peter Greenaway or David Lynch isn't given the opportunity, contend, an element of solving mystery. It is interesting to think about.

REVIEWED Directed by Peter Hunting. Producers Ryan Houston, Executive producer Peter Rayle. Line producer Peter Taylor. Cinematographer Mark Horwitz. Of record of photography David Carroll. Cinematographer David Carroll. Camera operator John Bowring. Costumes by Roger Alysson. Karina Staudt, costume. Roger Alysson. Casting Director Jennifer Johnson. Music composer Chet Johnstone. Editors Michael Bergman, Mark Armstrong (Michael Heron), Jeffrey Thomas, Lucy Herne. Film editor Pigg (Gordon McCaughan). Music McCaughan (John Shadwell). Day Parson (script). Produced and directed Boulevard Film Australia/Amberong International. Screened Sunday 30th June 2001 Australia.

PROOF

COLIN DILLON

Mark (Hugh Manning) established a seasonally-recessed (hilarily named) King size who uses an automatic camera to take photographs of the world he passes. He has a collection of snapshots, pictorial images of the things he comes across, but he has no framework of justification of profit external to himself. Mark is writing for someone to come through the collection of his existence, until someone is Andy (Russell Crowe).

At first, Andy seems an unlikely choice of candidate for the double. MacLachlan, who sees him bring by writing classes, muses on values for a possible magazine ("I own this knowledge in a conversational field like chess"), Josslyn Moonhouse. MacLachlan's occupation is never explained in the film, though the computer on his desk hints at some such activity. Andy is a lifetime nerd, a mild-mannered techie, whose apparent ease with life belies a deep rather sombre sense of failure. What attracts MacLachlan to Andy is the latter's lack of pretension. MacLachlan tells his associate Mark: "I like your style, simple, direct, honest." These are qualities which MacLachlan obviously lacks, failing in the only other thing person of any significance in his life: his housekeeper Debbie (Janet Suzman, Proof). Debbie is forty and has been working for MacLachlan for some years. In spite of his conversational quality to her, she has tolerated his psychological issues and an infatuation that borders on obsession. MacLachlan's regular fuel for this latter reflects his desire for full, cumulatively naked photographs of her employer.

The film opens on Debbie walking trundling down a Melbourne laneway, the camera remaining





ABOVE: ANDY READING BOOKS WITH CELIA AND CAT
AT THE DINING ROOM TABLE. DIRECTOR MICHAEL PROCTER IS SEATED

leg in his socks in close up. We then get a close up of his face, complete with dark glasses. This shot then pulls back to reveal Martin in full, a being more, perhaps a white cube and carrying a camera, and walking with much more confidence than we might expect. This sense of incongruity, so cleverly played together in one flowing movement, suggests in the opening moments of the film that the relationship between people, objects and their surroundings is not as self evident as it appears. (Pretending is here, as elsewhere in the film, a central metaphor here we frame the world determined what we can know of and about it.) But just as we might be willing to accept a possibly biased initial assessment of our initial response ("Well, why shouldn't a blind man be that sort of person?"), whiles creeps into the boxes of subtext which have sprung from the set of a reverent look into the family, thereby posing new questions in the foundations of his conviction. Martin can know his physical environment any as long as nobody moves the pieces around.

So it is with Martin's emotional world. But the only way he can exclude unpredictable shifts in the emotional framework is to exclude emotionally in itself. His own single justification for Martin's behaviour, yet we also see him. He is afraid of Celia because he senses that she will have to leave him, to allow himself to leave her. Would inevitably after the balance of power is integral to their relationship. However given the incoherence of Celia's moving objects around the house out of spite to the permanent alienation of said (thus far him, into his hair). At a deeper level, his notion of Celia's advances stems from multiple sources of loss. Of primary importance is, of course, the

loss of sight, which has made Martin so dependent on others, except that he refuses to accept that position with the grace that the sighted world always demands. He also suffers from the absence of the mother whom he suspects of having taken her death in order to escape the burden of her blind son. And there is the further unexplained absence of the sister.

While Martin's incoherence of Andy seems to run against the grain of his character, it makes sense instead as Andy's apparently existent, nothing other than friendship. Andy is a friend of Martin's and an ally in return for destroying the intent of photographs he keeps it is said that Celia has presumably forced his hand. Martin clearly recognises Celia's desire to have it both ways as a paid employee and as a potential lover. He finds pleasure and gratification for what he feels is her mercenary attitude, and so avoids her eyes when going to the table to pay her price to make up for her theft (a question of respect), and scoldingly asks "How much do I owe you?" while she looks a smile in honour of her own birthday. The name of course assumes importance again at the end of the film when Julian takes out and reads its title: "The most dangerous photo I have ever taken". In order to save Andy for one final dysphemism. As Andy describes the photograph, it becomes clear that everything that had passed between them to this point was secondary to this act. This moment of proof. For it is Martin's entire relationship to his mother - fully based on the assumption that she had had to leave simply because she could - is refuted; no, too, is his relationship to the world at large, for just as he altered his frame of knowledge, however privately

Minor quibbles with background information aside (What does Martin do for a living?

What happened to his mother? Why does he own such a huge house?), *Proof* is an extremely accomplished film. Though praise has been heaped upon it already that anything and more wouldn't be replicable, I feel I must, however, take issue with those reviews which speak of the film as having an "almost European quality". The film seems to me not a native Melburnian to show its origins very clearly the architecture, the lane ways, the parks (theive in and the diverse ethnicity of all sorts to Melbourne) and the much more homo-geneous cities of Europe. Mothouse herself suggests that the tendency to see the film as European in origin has more to do with the darkness, and the sense of catastrophe

that permeates the film (as a visual allegory for Martin's vision of world), than with any definable stylistic similarities.

This causes us to find points of reference out side Australian films values prompt one to wonder if what is at play in the categorization of *Proof* is not merely vocation of the checked out tailoring which we supposedly shook off a decade ago. One must ask if the film would have been as well received here had it not gained such a high profile pass to release, courtesy of the Cannes Film Festival. Now often is an Australian feature by itself obscure, shown at arthouse cinemas, yet advertised on commercial television? How many Australian films receive nationwide distribution from a major company like Roadshow? I don't ask these questions in order to challenge the wisdom of showing such respect to *Proof*, merely to asking such a question is not without its place in local cinema or in more regular basis. Has *Proof* done as well merely because it is a mathematical film, or because international critics believe it was a wonderful film? While Procters deserved the accolades he has received, this is I believe, an important question to answer if the much-touted second round of Australian cinema is to have any chance at either self-sufficiency or longevity.

PROOF Directed by Josephine Mothouse. Producer Lydia House. Screenplay: Josephine Mothouse. Cinematographer: Martin Redford. Production designer: Phoebe Pankhurst. Sound混錄: Lloyd Gerrard. Editor: Karen Gadsden. Music and Composing: Writing: East Hugo Winkler. Music: Neil Gerasimenko. Post: Jason Russell. Casting: Andy Haines. Musical (Martin's mother): Jeffrey Walker (*Youngbloods*). Paul Gallacher (Vid). Franklin J. Holden (Larry). Bassist: Paul (Vid). House & Mothouse Australian distributor: Printers. 88 mins. All ages. Australia. 1991.

70mm –The Judgement Day

**BEING GIVEN A PLATFORM
SUCH AS THIS TO STAND ON,
IT IS HARD NOT TO WANT TO
STRETCH ONESELF AND LOOK OVER
THE HORIZON, TO TRY AND
SYNTHESIZE THE INFORMATION
FLOWING AROUND YOUR FEET
INTO SOME VIEW OF THE FUTURE.
IN THE WHIRL OF AN INFORMATION
WORLD DOMINATED BY INNOVA-
TIONS IN ELECTRONICS AND TELE-
VISION, THERE IS A PLEASANT
FEELING THAT FILM, AFTER BEING
LEFT OFF THE INVITATION LIST FOR
A LONG TIME, IS GOING TO AGAIN
JOIN THE DANCE.**

The interview with James Cameron in the August issue (No. 16) of *Cinema Papers* must have done its bit to help Australian Technicolor 2, *Judgement Day*, take a look at what was, as Stanley would call it, a "better" opening. There are few behind-the-scenes stories to the \$10 million budget line, but the gelatin printing, digital special effects, and a test for the release of the new CDS sound in 35mm format is just that last. Stanley's to ask is there is a possible "Digital Version for 70mm?"

Cameron's 2 was the first major 35mm release with the new CDS digital sound (CDS, as mentioned in our June issue, is the audio system co-developed by the Motion Picture and Television Products division of Eastman Kodak company in Rochester, New York, and Celestion Reduction Corporation in Azusa, California).

Introduced in May 1980 in 35mm, the CDS system allows for six tracks: two full bandwidth channels, and a subwoofer channel. The latter is used for low frequency bass lines. In contrast, current Dolby stereo systems provide two discrete tracks on the film for one track for four channels of sound.

In addition to the six discrete audio channels, there is a MIOP (Movie Industry Digital Interface) control channel, a synchronization (baseband), BMFT (bit map) (which puts a machine readable address on each frame), and various identification fields, such as the name of the film. (The data signal was resampled and similar information. The control channel can be used for both info and frame information, and for synchronizing all these special effects (moving the seats and adding numbers of hours inside the theatre space seems to be the most mentioned way to "significantly amplify the movie-going experience"). Did the studio think for you, dear?

The CDS quality sound is recorded on an optical track that allows contact prints to be used to make negative prints with Cinema Digital sound; current prints sound is on magnetic tape. In the U.S., the DeLuxe CPI and Technicolor labs in Hollywood have been making CDS prints.

To get that number of tracks in quality surround sound previously required a 35mm print with that bigger format's room for multiple magnetic tracks. In the U.S. especially, a number of features are blown up from 35mm to 70mm for release concurrently with standard 35m. Stanley quotes a figure of less than 100 cinemas that show about a dozen features a year in 70mm. The related release is a 35mm print with analogue optical stereo tracks with the Dolby system of encoding rear surround backs.

20mm width CDS offers better quality sound without the scratches inherent in the blow-up to 70mm. The prices quoted in U.S. dollars were "under \$2000" for a 35mm print as against the "\$17 000 to \$10 000" for a print with magnetic tracks. The 20mm print price reflects that it is more financially有利 for a feature that is getting attention and worth to be replicated, but the bottom line for the acceptance of the CDS system may well have been provided by the results for the release of *Pacemaker 2*.

In San Francisco, one theatre was running a 20mm and a 35mm CDS print of *Pacemaker 2* in the same complex. The 35mm print averaged the 20mm in surpassing the opening week by 2%. In the second week, it was 15%. Stanley reports that data provided by Kodak indicated that 35mm CDS prints grossed 20% more than standard analogue stereo prints playing in the same neighbourhood.

Theatre chains have been dubious about the new digital process as with a soft and see approach to CDS and the competing Dolby DR system discussed in 1982. The other consideration is cost – about \$20 000 to equip each theatre for CDS. The UATC (United Artists Theatre Chain) had only four CDS theatres across the U.S. at inauguration. For *Pacemaker 2* they utilized 14 theatres and advertised heavily. UATC Senior Vice President Edward Epstein was quoted as saying the results were "phenomenal".

THE SMALL DETAILS

The latest CDS press releases contain some extra information about using the process that I found interesting:

In 35mm format, the cross-curvature used on prints to reveal the optical soundtrack is wide enough to contain the digital sound track. However, the digital sound track in 20mm prints is slightly larger than the inlayable track which is currently used.

CDS considered a number of possibilities such as putting the track outside the perforations, changing the picture area or moving it. They came to the conclusion that the highest reliability and the least disruption in editing positions in 20mm was to put the track in the position of the No. 4 mag track, located inside the perforations on one side of the film.

"The reduction in these areas is about 1 percent on each side," Ronald E. Ulrich, a group leader in the electronics development section of Kodak's Motion Picture and Television Products division, rather briefly says in the press release.

"The chief advantage of the very thin film composed of photo-labile materials is very rarely seen

the extreme edges of the frame or their composition, which makes it difficult to make a really filmic projection. In other words it looks like a screen around the edges of the picture area.

The reconsolidated CDS was introduced first in the *Forrest Gump* series because those theatres being equipped to play back the *Forrest* mag tracks already have high quality lens and surround speakers. Ulling explains:

All they need to do is retrofit the projector with a digital sound pickup head and install a digital processor in their equipment racks. Virtually no maintenance or tuning is required.

The pickup head will fit any projector and store the film's digital information. The converter decodes or encodes the digital information and translates it back into sound. Howard Remmington, the programme director for Optical Radiation Corp., explains:

One big advantage of digital sound is the multi-pointed techniques that can be applied to an early detection and error correction system in the processor.

Using proven digital technology such as compact disc replicators the processor automatically provides an accurate audio digital signal source, ditto in households until the

Fast Video field subsampling techniques used if large groups of data are damaged or missing leaving the signal loss to be virtually undetectable to the human eye.

Approximately 600,000 bits of data are read and processed per second, and the process adds a lot to the high-resolution characteristics of modern movie picture files. Kodak's Feature Systems Division has developed proprietary customised integrated circuits (ICs) for the early correction and error-detection systems, to allow for the emerging characteristics of film, the number of channels, etc.

THE LAST BIG PICTURE

So where does this leave *Forrest*? If the project is now such as being less than the ultimate? The process of shooting for 70mm on 35mm film seems now to be the domain of short films, more specifically those in animation parks. Processors such as DigiVision and others provide the ultimate visual quality and processing, the CDS 3000s used will ensure that the sound quality will remain high on these prints, as required. Never considering they screen many times a day. Another of the advantages is that it eliminates the need ever from mag tape backs.

The last Hollywood feature shot in 65mm was *Star Wars* in 1981. However, a 65mm feature is currently in production on a limited set, *Ron Howard* pictures starring *Teen Choice*. Given the higher cost of track and prints, the low-budget independent seems the only viable left hand 35mm theatrical release.

THE LOCAL CONTENT

There was to be a demonstration at the CDS system at the recent AEG show in Melbourne, but this was cancelled and no date has been set for further demonstrations. Rod Hulay from Greater Union Village Roadshow Technology (interviewed in issue 29) believes the industry here will play a waiting game to see the Dolby digital system before making a choice with the number of installed Dolby systems being a big factor in their choice. He believes, however, that the next generation of the Dolby system will not be long. Considering the price and that Dolby still has only prototype units to show, Hulay mentioned that they were offered CDS for the Australian release of *WarGames* if the rights will run here, at least in Dolby stereo.

DIGITAL TERMINATION

Terminator 2 is possibly the most expensive effects picture that has been made - a factor always relative to the overall picture cost. It certainly will be seen as breaking new ground for special effects and a display of the state-of-the-art in digital compositing.

The effects for *Terminator 2* were produced by Industrial Light & Magic. ILM is the company George Lucas started in 1975 to create the visual effects for *Star Wars* and it has continued to win awards and break new ground with films such as the *Indiana Jones* series. Who *Final Fantasy VII* and *The Abyss*.

Kodak has started a series of interviews called "Innovation in the Film Arts". Richard Kline supplied me with a copy of the first of the series which is with the principals of Industrial Light & Magic.

Without the space to print the entire piece, I've chosen this section with Brian Robertson Head of the Digital Department at ILM, with some brief comments from Dennis Muren. I am grateful to ILM and Kodak for permission to reprint it here.

Anyone interested and involved in the process of film effects, including cinematography, should seek out a complete copy. The interviewees are with Ed Jones, Director of Post-production, Scott Ross, Group Vice President, Dennis Muren, Visual Effects Supervisor, Brian Robertson, Head of Digital Department, and Mark Dippel, Assistant Visual Effects Supervisor. Industrial Light & Magic does create visual effects for many other GE features films, and builds a consistent record winning recognition for its effects work.

ILM is a postproduction house, an integral of computer effects and their integration into feature films. One of the major motion-control techniques that aids visual control has to stop motion animation, endearing powering work in 3-D animation.

DENNIS MUREN

VISUAL EFFECTS SUPERVISOR

Muren relates how his interest in special effects reaches back to when he was six or seven years old. When he was 14, his parents bought him a 16mm camera, and he experimented with a lot of the special effects techniques we use today. He isn't a low budget, set-furniture kind of effects person. He studied while he was at Pasadena City College. He worked in the special-effects department of a major commercial production house and joined George Lucas when he was building a visual effects house for *Star Wars*. Berlin you predicted that ILM will be the digital decade. What does that mean?

We're on the edge of literally doing really good digital work, which is like painting, or rendering something out of pixels. You can even grab any part of an image and move it

ROB YOUNG FROM INDUSTRIAL LIGHT & MAGIC
INDIA AND RICHARD KLINE DIRECTOR OF THE FILM ARTS
INTERVIEWED



around do image processing, and create characters who don't have to follow the laws of physics. I call that three dimensional digital work as opposed to image processing which is 2-D.

How do you create images with a computer?

It's kind of like electronic clay. It helps to start with a 3-Dimensional preview show the effects, so you can talk about it, hold it up and look at it. Then it's a matter of digitally describing the model in the workstation through a mouse, a keyboard or with a graphic pen. You can assume any shape (like clay), so you can look at it from every angle. You can build a shape and manipulate it without any limitations as long as it's within the scope.

James Cameron has been quoted as saying that he was inspired in *The Abyss* to understand better exactly what he visualised and that is a great compliment for ILM. What did he visualise?

He wanted a snake-like projection with a texture that constantly undulated with sort of a random rapping effect. He wanted it to have the texture of water. Our animators designed a snake-like tube with a rounded head. The pod had an imaginary spine, which was basically a tube through the centre that was used to connect phsy points. By manipulating the points, we could create whatever movement he wanted.

We built the paradigm in 3-D computer space and then compared it with 2-D images shot on film - the background plates. We actually created 3-Dimensional computer models of the background plates, which accounted for the angles, movements and focal length of the cameras. This created an average trend for placing the models in the pool.

The emphasis throughout was creating the rapping effects that made the water undulate and roll. That was achieved with a combination of software, lighting and animation, and an understanding of how the refraction and reflection of light on a moving object. In the end, your sense of the audience is as important as the creation of the technology.

And what is 3-D digital technology?

That could be image processing. It could involve making intricate compositing, colour grading, or creating guide-lines with a computer point. Maybe a scene was shot on a day when there was haze in the air, so the sky is kind of a pale blue, and the director wants it to be a darker blue. The lens will be able to change the sky to whatever blue the director wants without altering any other issues in the same scene.

I think one managers will love this system because they'll have so much more control. If they have to shoot a location scene on a day when the weather is really bad, say, they might use the EOS 5000 lens in real low-light

THE COMPARISON: ANALOGUE TO DIGITAL

Briefly the specifications for CGS need are follows:

DYNAMIC RANGE: measures the range of tones/levels in a scene. The higher the number, the broader the range from soft to hard. Conventional film has a dynamic range from 44 dB to 92 dB depending on the condition of the print. Stereo optical sound in Dolby format ranges from 31 to 99 dB depending on the condition of the print. Analogue in Dolby magnetic format ranges from 11 to 96 dB.

Dolby Digital Sound retains a level of around 60 dB for the life of the print. The difference between Dolby magnetic and Dolby digital optical sound is most noticeable in scenes with low background noise levels. The Dolby noise floor is 20dB (Normal), stereo optical sound and Dolby Digital Sound in Dolby format is described as "dynamic".

CHANNEL SEPARATION: is the system's ability to isolate sources coming from specific directions or speakers. Conventional film stereo optical sound has a separation of three dB or greater than range from 10 to 80 dB. This means that there is a tendency for sound to "leak" from one

channel into another, so the basses in the basses will not have the sound mixing from where the producer intended. Magnetic sound in the Dolby format measures at 60 dB level. CGS measures at 100 dB level.

FREQUENCY RANGE: for a 20mm standard optical sound track is 33 to 8,000 Hz. For a 25mm stereo optical track, the frequency range is 40 to 10,000 Hz. For a 35mm sound track the frequency range is 50 to 14,000 Hz.

For Dolby Digital Sound, the frequency range is 20 to 20,000 Hz, which is in the region of a just a tenth of that. The digital system automatically adapts and corrects itself caused by even slight variations in projector speed.

HARMONICS: One example of this is the inherent distortion associated with higher frequency of 20000 Hz. Both Dolby recorded and digital optical sound is tested. In both cases, the range of harmonics distortion is from 1 to 2 percent, primarily depending on the density at which the print was made and the material nature of the sound. A stereo 20mm print has a harmonic cancellation level frequently reaching 8 percent. The average harmonic distortion in a CGS print is .91 percent.

questions. Later they will be able to digitally alter colours, brightness, contrast and even granularity. It will be like being like, only they'll do the digital domain, which will give them a lot more control. They'll be able to look at a digital image or a digitally projected image and say "Let's pull the neck down, and make the breast white" even going across the top of the frame."

Are there general rules for successful visual effects?

Mostly pictures of the better ones should have effects in the VistaVision format because we want a larger image size than the 35 mm film used for production photography. That gives us an edge or matching the incongruity of the live-action footage. The ultimate goal for all visual effects is to be invisible. For that reason, effects which generally shouldn't be on the screen hang out there are always exceptions. The larger audience has to sacrifice an effects shot, the better the results have to be.

On Terminator 2 you explored a lot of new territory?

There are lots of special effects shots containing computer generated or computer based or computer live action photography. Was created in the beginning the plates, comprising digitally with computer generated graphics. Then we recorded the digital composite onto film.

What's the difference?

Once you're in digital format, there's a lot more possibilities. The movies are far bigger. You can do postwork on individual frames. Maybe you have a nearly imperceptible smile line and it's only shown on four frames of film. Once we're in the digital world, we can print them out.

And that same people doing the work in both domains?

Some of them are. But we also have people who have been working with computer graphics. We're starting to bring the skills of optical printers operators into the digital world. Some of the in-house studios feel computer people don't know what to look for. You look at a composite and say to yourself, "The colour looks great, it looks like it has a good pay-off into the distance, but the outlines are too sharp." Most people aren't going to see that. If you cut that scene into the middle of a movie, it will stand out like this. So, I think it is really important for the people who have been doing this kind of work with film to get a separation with the computer side. The thing I have been pushing for is simpler and more accessible tools.

By tools, you mean computer workstations?

Yes, and software. How well do you interact with it? How easily can it talk to you? How do you talk to it? All of this technology is still evolving.

Six or seven years ago, people were using Gray computers to generate electronic images. Now we're using Silicon Graphics workstations and Macintosh computers. The more affordable and user friendly these tools are, the more people you can involve in this process. That's important because you want people who have the talent and experience to make the right artistic decisions about content, brightness, colors, and all of those elements of the image which can evoke an emotional response.

What kind of resolution is required?

It depends on the shot and the goal. Some subjects may require 2,000 or 3,000 lines of resolution. If you are creating an image series, there's a lot of motion so you can't use static, programmed telltale solutions. In *Youngblood*, Alvin and the Plymouth of Fear, there's a computer generated character who is a ghost, and he's always walking or moving. We wanted image resolution like you would get from a camera shutter, so the details wouldn't be too sharp. We felt that one shot would be best in 300 lines. If you can get away with that, it's the way to go because there are fewer image data storage requirements, which means you can do everything better.

But the goal is to make compositing and digitally generated objects and characters look more realistic.

Is that an artistic or a technology decision? Visual effects is both an art and a science. The artist is in determining how to use technology to make the look convincing.

Who decides what the look should be?

The look is usually determined during pre-production meetings with the director, the art director supervisor, and art director.

How about the director of photography?

Most of them want to know what we are doing and we have to match their look. Of course, we are also affected by the improvements in film cameras. Some they use, Genesis stock, are getting sharper and finer grained. The Genesis stock is a remarkable advancement in image quality. Film has had every conceivable technology. I think all of the T-Grain developments have been big improvements. They are going to move up with less grain and better contrast. At the same time, lenses are getting sharper. That means you are getting more resolution and more details on film.

What are the ramifications for the artist? We are just scratching the surface. What we consider to be hi-end filmmaking, like Terence Malick's *The Thin Red Line*, won't be hi-end anymore because it will be more accessible. The ramifications affect every aspect of filmmaking. Maybe a director needs a certain shot, but he doesn't stay committed and wait for the weather to give him

him. He can shoot places on location and make it more believable composite without much time.

How about taking a look out beyond this decade into the next century?

I think we'll see smaller cameras in malls and shopping centers which have simulated video and motion blur. If the pace of life continues to speed up, people will be looking for entertainment on the fly. Maybe they'll spend 20 minutes instead of 2 hours seeing a film.

At the same time, I think home entertainment will get better.

I don't think there will be a particular year that we will be able to look back to say this is where digital filmmaking happened. It's going to be an evolutionary process. Maybe a director will use two digital cameras. One in 35mm and one in the hand held, and then 3D. Then, 10 years down the road to the future, it's possible that we have gone through this transformation. But we will still be using the optical for more complex compositions.

STUART ROBERTSON

Robertson went to school at the University of Kentucky, and did graduate work at the Art Institute in Chicago. He worked in optical departments for nine labs and visual effects houses for 15 years, winning ILMI in 1986.

How do you see visual effects changing and evolving?

There have been two major changes since I came into this business. The use of computers for motion control made an enormous impact during the past seven to eight years, especially in animation projects. It has made a big difference in determining what you can do. When I started out in an optical camera, there was a lot of hand plotting. Now you just set up mathematical curves and make multiple separate passes with absolute accuracy and repeatability. There are only five or six basic manipulations you can perform, like repositioning, rotating things in and out, and scaling. Computerized motion control allows us to really play the possibilities and make much more realistic and sophisticated compositions.

What's the second major change?

Digitalization. Since we used computer graphics on *The Abyss*, we have had it back at the movies in every film where we've done some digital work, usually when removed instead of manipulating images optically. We are scanning the film into digital form, painting the scenes out digitally, and then recording back onto film. The key to the evolution of this technology is that we need to have film resolution and then take a lot of memory. You can compensate by taking time for resolution, since film, unlike video, isn't a real-time medium.

What does that mean?

If you have to scan X number of frames to digital format in real time, or at 24 frames per second, you need an enormous amount of computer power and memory. But if you scan frame every three seconds, it takes less computer power. That isn't a great problem, since in the visual effects business we typically work with one frame at a time.

I can see that you are installing a number of Macintosh computers. What are they going to be used for?

We are setting up a digital-based compositing and effects facility. At this point, we are using Macintosh computers to do some of the work that has been done in the optical animation and matte effects departments. This is very much like what is being done in video with Harry systems. Eventually we will be doing problem-solving work that is analogous to traditional methods. For example, if someone is shooting blue screen, and they get too close to the blue screen, the light will reflect off the object, and that light will reflect because it's an open air block. We call that blue spill. You can subtract that problem with much greater facility digitally.

On top of that, there is the question of practical shots. The capability that you have in digital is to go in and do retouching — to retouch directly on the film frame — an extremely invasive technique that's anywhere within the frame. This forces us to do things we haven't been able to do before. Let's say you want to integrate film of a hand puppet into a scene. You can very easily make it seem to float in space, or you can create a heavier that look, that's, that's. That's a whole class of effects that wasn't possible before. We are really writing into position to apply the same range of possibilities that turntable place in videoteknology during the past few years.

Do you really need to be able to manipulate a great amount of visual data?

We're working with very large pictures files. We are averaging about 1.5GBs the amount of picture information that you would have in a normal television picture file. We're dealing in very high resolution.

What do you do after digital compositing is completed? How do you get back into film?

We are using a film recorder with a high intensity light source. Presently, we have been scanning onto the 35mm film, which is a very long-run high contrast stock.

What do you see happening with traditional optical work?

I don't see it going away in the immediate future. The question is, how fast will digital techniques advance? These are things we can do today that you don't do traditionally, but other things like longer. The calendar time is

about the same. The total hours spent are about the same. But needs digitally demands more than two of these elements, you'd start to go down very rapidly. When you look at him as an information recording device, you realize you can record a vast amount of information very rapidly. So we will hopefully still keep doing those things quite well for a long time.

In *Roger Rabbit*, there are complications with more than 100 elements. Is that kind of complexity still being done?

Of course, and that's another example where traditional opticals just aren't efficient.

Give us an example where something would be more practical or preferable to do digitally from an actual picture.

In *Blockade: Future Perfect* when Michael Fox is playing three generations of a family sitting around a table, we shoot this on film with a slate of film on a screen. In fact, much the same thing like this could very properly be done by laying the items digitally and adding lines you don't want.

What kinds of backgrounds are you looking for in computer operations?

We are really looking for an isolated reel. We have people from opticians and micrographers but also people from computer animation bureaux, paper people with Harry experience. This is an extension of conventional techniques. For years, optical people have been trying. I wish I could name that stage. You have to know what you want to do, why and when it's needed. That's why we're mixing people from different disciplines and extending their capabilities.

Over the years, are you going to find that the most talented movie people will want to work in this area, and, if so, where will the next generation of special effects people come from?

This type of work requires a broad an ability. It's very much a craft, and in any craft knowledge and experience are advantages. The person with good special experience will be that much more valuable.

Do you see digital image capture becoming a future reality?

Part is another way I can take any cameraman is not using film as its recording medium. You will always have a better picture with a larger format. That's just like a better story will make a movie more interesting. Digital technology isn't a panacea. It doesn't mean you can do anything. If you can solve problems you usually have easily before. However there are pros and cons.

How important is it to have a digital posthouse department?

I'm not sure. As long as we are inputting and outputting to and from film, it might not be that important to us.

Is there any danger of digital technology advancing to the point where it starts to eliminate the artists and everyone is doing the same things?

There is no reason why it should. This is kind of a cut and paste art more than anything else. What we are doing is realizing the director's vision. If we had had the Macintosh workstations working on *Ghosts*, I wouldn't have been able to

turn it in, and we probably could have done some things that the director would have loved to have happen. The director was already thinking in terms of effects that were appropriate for digital. No effect is ever created by machine. It always starts off human, and the more tools you have, the more you can create. Here for ever you have access into the next decade in terms of applying this technology?

I wouldn't attempt to do that other than to say I can see some of the freedom that the video people have had being given to the directors, and not just for blockbusters. It might have a bigger impact on films that go like an gigantic budget.

1. *Martyrs* brief page, dated July 11

2. IBM has entered 10 Oscars for visual effects for *The Abyss*. *Who Framed Roger Rabbit* received Oscar nominations for Best Visual Effects and the *Temple of Doom*, *Return of the Jedi*, *ET*, *The Extra-Terrestrial*, *Indiana Jones and the Last Ark*, *The Empire Strikes Back* and *Star Wars*. There were other Oscar nominations for *Close Encounters*, *Patton*, *Empire*, *Flying Doctor Holmes* and *The Hunt and the Heart*.

In addition, IBM has received four technical achievement awards from the Academy of Motion Picture Arts and Sciences. IBM also won four awards from EATPA (British Academy of Film and Television Arts) for work on the *Police Story*, *Who Framed Roger Rabbit*, *The Silence of the Lambs*, *RoboCop*, and *Return of the Jedi*. The company is also nominated for *Back to the Future*. IBM has won four Emmy Awards for visual effects for *Galaxy*, *Galaxy II*, *Galaxy III* and *National Geographic Adventure*.

NOTE

The changes taking place in film and related technologies are significant and, as they are not being covered elsewhere, *Cinema Papers* is planning some changes to this section of the magazine. As of the next issue, it will be attempting to provide an expanded film-oriented section of new technology, product information and user comment that should address some of the needs of the Australian film industry. If you have information that you believe will be of interest, please contact Fred Hardin at the *Cinema Papers* office or at P.O. Box 33, Albert Park 3206.

About



ABOUT ANDREI TARKOVSKY

Compiled by Masha Tarkovsky; written by Andrei Tarkovsky, Masha Tarkovsky, Alexander Raskin and Masha Tarkovsky; translated by Christopher Peacock and Peter Pockley. Phaidon Publishers, London 2000. £35.00 (hardback).

TARKOVSKY: CINEMA AS POETRY

Masha Tarkovsky, Alexander Raskin and Masha Tarkovsky (translators); Peter Peacock (introduction). Faber and Faber, London 1998. £17.99 (hardback). £7.99 (paperback).

TIME WITHIN TIME: THE DIARIES 1954-1993

Andrey Tarkovsky. Translated by Abby Hunter (with Ronald Gellman). Columbia 1993. 322 pp. £16.95 (paperback). £6.99 (hardback).

The Russian ("stakhanov") derives from a word which can be translated as "no producer" or "no maker known", and certainly in the past few years (the Soviets have been acknowledging) much of their history and culture, which, while extremely important, has been suppressed for too long, a fact which has inevitably benefited the West. The artistic achievements of Soviet Russia have been tantalising on the proverbial shelf, presenting some surprises and occasional revelations.

Although the films of Andrei Tarkovsky have never really been looked up to, he remained for a long time a controversial name in the Soviet Union, particularly often in the case of *Ivan's Childhood*. Now several publications about his life and work have become available, both in the Soviet Union and abroad. One of the most fascinating is *About Andrei Tarkovsky: an annotated biography*, which, at 1,000 pages, was unprecedently translated and published in the Soviet Union. Compiled by Tarkovsky's sister Masha, it is an intriguing combination of diary entries, poems, fictional and philosophical narratives, recollections of friends, and accounts of journeys

value-shifting sessions and, of course, the making of Tarkovsky's films. These diaries in English have been written in a highly personal manner and often poetically over the top manner by Tarkovsky's friends, family and colleagues. What unites their authors is that, at one time or another, they were all closely involved with Tarkovsky in various ways.

Among the more interesting articles in this collection is the account of Tarkovsky's birth and early childhood, reconstructed from an in-depth diary his mother and brother, Kseniya Tarkovsky, the poet, had kept for him. The poetically lyrical and full of nostalgia, nostalgic being one of the more prominent features of this book, however, there is little signification of the story being about Tarkovsky rather, it is a portrait of Russian life in the early 1930s.

The articles by actors in Tarkovsky's films occupy the greater part of the book and their authors again put much emphasis on the author's beloved "master" and "master" is how he is mostly represented. Likewise in *Time Within Time* undergoes a type of an artistic apologetic. In their words, throughout the book he is aware compared to such figures as Christ and God, creation and nature tons of exhortations. These words from Masha Tarkovsky, who played Irena in *Andrey Rublev* and the Caliph in *Andrey Rublev*, largely sum up the general sentiment of those authors of this book.

After we met these last at last sight! He was so intense, strong and obstinate, a man who knew exactly what he wanted, tough kind and capable of putting others at ease with the firm humour. He was the absolute centre of life with the group, inspiring everyone's respect. (p. 71)

His (Masha Tarkovsky's) terrible qualities and her sins. (p. 102)

The "terrible qualities" of Tarkovsky's personality are also justified by many that have



stubborn and curt. He often hurt people by speaking his mind and while he claimed that he disliked himself, he seems to have been entirely self-centred. For them and other reasons, not every word in the book is filled with admiration. Andrei Makarov, Kanchakovskiy, for example, confesses to regular dreams of Tarkovsky in jail, he condemns the blind men, as he claims that their accusations in life, and says that his films are much too long and boring, in fact the dead figure of Tarkovsky seems to be haunting these authors in their writing itself.

The book some of the articles are dedicated to his ghost, and those who feel they might have annoyed him while he was alive tend to be more than apologetic. All these earthly and otherwise writers make it a thrilling and educational read.

Incredibly, much of the narrative portion of the Russiness of Tarkovsky and his works. It should almost be possible to write this book as "Andrey Tarkovsky and Mother Russia". The atmosphere is up by the book is intensely one of Russian nostalgia, miles around Moscow, conversations at Moscow studios, cooking and guitar playing perfor nivnicheskoy houses, swimming in the rivers of Moscow forests, the changing of the seasons and the overwhelming total wave invasion of the Russian spirit; it is this atmosphere that makes us closer, Tarkovsky should have never left. Several imply that, no Tarkovsky leaving Russia was isolated.

However, personal and emotional tendencies aside, Andrey Tarkovsky was a filmmaker and, as this book continuously reminds one of the greatest ones in the history of world cinema, then certainly in the history of Russian cinema. The highly detailed moments of Tarkovsky's work should prove to be a veritable filmmaker's delight. The rich recall conversations, fights, tears, mood swings, laughter and exhaustion as they talk of the filming of various scenes (Sorokin), authors' disagreements and disputes validate the pressures of working with an egomaniacal person, whom they believed, as he did himself, to be a prophet of modern Russia. The contour to silence unsettling and fascinating, revealing a world which existed for a split second of time in a world now vanished along with its creator. Andrey Tarkovsky greatly influenced many lives that became caught in the web of his fantastical

world and the book is a testament to this.

Not all of the articles have been written by Russians. The last part of the book is written by members of the cast and crew of *The Sacrifice*, and there is also a piece by Alyosha Zanussi and a statement by a documentary about Tarkovsky's exile and death by Rita Gersberg.

Incredibly, it is not at all necessary to have seen all or any of Tarkovsky's films to be able to read and appreciate this book. It reads as a type of a post-mortem, never cited a Russian. However, I did, from the time just before his birth to the time of his most obviously not his death. There is not even a brief reference of an attempt to read his films and that is remarkable.

The encyclopedic, to say the least, treatment of most of the entries is not so much annoying as amusing and quaint. As well, the myriad of types and margins points to a nonconformist yet solid English literate predominance in the great publishing house of Phoenix Publishers' Minutes.

A much less interesting or beneficial volume is the collection of critical (and the description is questionable) essays by Miles Tarkovsky, apparently brought together by Miles Tarkovsky, who claims to have been a close associate of Tarkovsky's. *Tarkovsky Cinema as Poetry*, Tarkovsky writes, is nothing more than "the spontaneous response of one cinema-goer." Before suspending him of being gay, she changes and thus is sexual theoretical. The most misleading feature of the theoretical aspect of this book is the introduction to the first notes by Jim Christie. The rest is mostly a rather tedious reading of the plots of Tarkovsky's films.

By and large, Tarkovsky approaches the films as if they were novels and what a worse effort to interpret them while describing the plot of each. She seems to be aware of the possible difficulties in her approach, and while attempting to be sympathetic with the "formalist road" she fails to prompt to add that "The ploddingly long alluvium [in her film] is wider than any expression of it in words could convey." One cannot help but ask: Why then did she ever insist on that title? Much of her discussion concerns on the exposition and analysis of the various "plots" in the films, motifs through which she attempts to unite the entire Tarkovsky oeuvre. And only is her analysis primitive, in the style of "Tarkovsky has the segment" or "Indeed, Feyzerman," but she also attempts to read all images literally, rather than visually; only the broadest mention is made of cinematic style, of plots, issues, etc., etc. This basic modus operandi of this critic is to tell you that this is what you saw and that's what it means.

Even more disturbing is her total approach to Tarkovsky's portuguese interview. Tarkovsky is given a chance to voice women and female perspectives in her film was, if not misogynistic, then at least highly dubious. Tarkovsky does not begin to question Tarkovsky's exploration of the "mother/wife/mother" Popular predominance. Instead, she goes along with his obvious contempt.

pandering to his often offensive suggestions about women. I do not wish to discredit the entire female population of the USSR by suggesting that questioning such matters might be irrelevant to them, which would be to ignore only that Tarkovsky might find female discussions quite irrelevant in a discussion about Tarkovsky's work.

Overall the book is poorly structured. The explanation for this is given early on when it is noted that the book is a mixture of different essays written over the entire span of Tarkovsky's career, and suitable for the public domain. The explanation, however, is unsatisfactory as there are several repeative passages. Obviously, she borrowed from her earlier essays in the later ones, and these could have been edited out or had too much disturbance to the text as a whole.

On a final note, Tarkovsky's diaries have also been recently published in books by Sergei Dreyer. It is called *Tarkovsky: Time and Confession* and contains all his diaries, including some he had written prior and sketches from 1950 to 1968, a 1988 interview to *The Screen*, and includes recorded conversations and thoughts on some of his films and plays. The book also contains a large collection of photographs.

But it is in a recent image by the painter Shavkat Abdusalamov, painter Abu Almudien Tarkovsky, that we can finally return:

Abu in the telephone conversation with me... I asked her whether they had a country house and where down with the heritage that there was still some lot of Andriy living some others unthanked Son-in-law house at the edge of the cemetery of Presovce. So she goes from a long path with a broken board separating ownership. (pp. 217-218)

A CRITICAL CINEMA: INTERVIEWS WITH INDEPENDENT FILMMAKERS

Edited by Scott MacDonald University of California Press Berkeley, 1996 413 pp. \$19.95

JUDITH CHEDDARSON

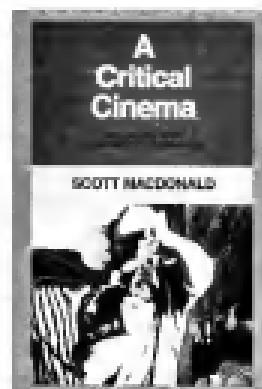
Since the late 1970s Scott MacDonald has been steadily acquiring a substantial critical reputation as dedicated and insightful scholar of this American auteur genre. Anyone who is familiar with both independent art, cultural, and film periodicals as *American Cinema Journal*, *Palm Quarterly*, *Artforum*, *MoMA*, *Angry Citizen*, *Millennium*, and *October* will recognize his name because of the many in-depth interviews he has been doing with some of the leading practitioners of independent cinema. *A Critical Cinema* is a wide-ranging and representative sample of these comprehensive and illuminating interviews.

MacDonald's interviews manifest a sophisticated (but robust) understanding of the dominant Realist codes of mainstream narrative cinema as inscribed in their own filmic practices, and offer many useful insights into their own backgrounds, influences, major conceptual conflicts and such visual interests and the overall situation of independent cinema in contemporary American society.

To begin with, all of MacDonald's interviews represent vastly different forms and functions of American avant-garde cinema as "experimental," "experimentalist," "free film," "pure film," "dairy film" and "rescued cinema." MacDonald's subjects include such key experimental filmmakers as Hollis Frampton, Lucy Goethals, Carolyn Schneemann, Michael Snow, Ruth Ryd and Stuart S. Jean Watson, Bruce Conner, Barbara Mangels and Manuel De Landa. All of MacDonald's interviews, through their form, capture participant cinema's conversational modes of representation. What is stressed (by the auteur) is how these particular avant-garde filmmakers put into play the underlying cultural, institutional and theoretical aspirations of independent narrative cinema and its practice of representation. Their films embody all the more characteristic conceptual and aesthetic preoccupations that form the American avant-garde cinema since the 1940s.

At this juncture we should examine what MacDonald means by the term "critical cinema" as it relates his main preoccupation and research interests about the various filmmakers who make up his book. For the author, "critical cinema" can be seen to be synonymous with terms like "underground cinema," "the New American Cinema," "experimental cinema" and "avant-garde cinema." In other words, MacDonald's "critical cinema" refers to a counter cinema of non-commercial and semi-commercial art which has been shadowing the history of American popular cinema for the past four decades.

It is MacDonald's contention that the most interesting and useful MFA critical insights to have emerged during recent years have been coming not so much from traditional film theory as such, but more specifically from that remarkable body of American independent films which have been developed by critics, filmmakers, and theorists as critical cinema. Having said this, it should be pointed out that, aside from their critical edge as related audio-visual texts, these diverse films are preoccupied on a conceptual but vulnerable point that becomes in the ultimate value of creating art for oneself to communicate personal feelings and ideas to the world at large. These specific individualistic qualities of critical cinema were ob-



served by William Burroughs nearly a decade ago

Hollywood soon saw the danger implicit in these experiments, any number can play. You can be your own God. And since the cameras and recorders are simply other crude extension arms of the human nervous system, you can make your own movies and make them better without a censor or reviewer. In fact you have to. [Tate逆流] Introduction to *Citizen Kane* Catalogue (1982)

MacDonald differentiates three broad modes found in critical cinema: (a) *intimate* – films which explore certain forms and concerns of consciousness itself; and at the same time manifest critical disengagement from these very concerns; (b) *autobiographical* – these films focus on the filmmaker as the subject of the film and in the process critique the theatrical components of biography and other forms of mainstream narrative cinema; and (c) *theoretical* – these films strengthen character development and plot as articulated in popular narrative cinema and focus on its mechanical, character conceptual and psychological structures. All three modes of avant-garde cinema have developed at the same time and several of the filmmakers interviewed have moved from one group to another during their career as artists. The largest group of filmmakers centre on the mixed form of filmmaking, and the autobiographical and radical forms have at most a tiny group of like-minded enthusiasts.

George Kuchar is a fine example of the third approach. Since the late 1960s George and his brother Kochan produced graphic films mostly with their friends and neighbours in the Bronx. Many of their films (including George Kochan's subsequent film *Graduates*) involve and repeat commercial cinema's more melodramatic genres and semi-autobiographical perspectives. What distinguishes their work is their ability to define the gap between Hollywood's illusion of reality and everyday life. Kuchars' characters do experience melodramatic issues like their countercultural counterparts but no average, everyday characters whose dreams and lives have been stamped by prevailing Hollywood illusions. Their films do include such key figures as Kenneth Anger, Jack Smith, Andy Warhol, John Waters and the not-to-be-told 'Tom' (Tucker) or 'New Wave' filmmakers like Jim Jarmusch and Jim Deak.

The autobiographical mode explores the meditative concerns and forms of communication that suffice but it suggests the deepest that popular narrative film has on our film consciousness as expressed by the textual configurations in the works of the diverse exemplars of this particular form of critical cinema. They leave us with Autobiographical films as the Antecedent art-garde form a catalyst of what P. Adams Sitney has called 'Visuarian Film' and the most kinds of critical cinema are exceedingly related to painting, poetry and music. As Disney has suggested, the likes of Sam Raimi, Gregory Mankowski, Paul Rose, Robert Nelson and Harriet Anger have also left connections with the western poetic tradition of the last 60 years. These filmmakers create

emotional and mental states that they have experienced or are experiencing.

Carole Schneemann is representative of the autobiographical form of avant-garde filmmaking in her direct representation of her personal life, and she implicitly critiques the dramaturgical conventions of commercial cinema in the way it handles the personal lives of main characters. Schneemann (like Robert Flaherty) obscures elements that are explicitly apparent in mixed form popular films – elements that cut across her other activities as a major multimedia performance artist, performances, photo series, painting and writing. Specifically Schneemann uses bodies or the intimate personal moments of her life and sexuality and generally stripping her autobiographical pre-occupations from the rugbundness of sexual politics in postwar American society. At first glance it might seem that Schneemann's cinema is related to the codes of mainstream cinema (and pornography), but it clearly becomes evident that her films are negative examples of the neocinematographic mode and are influential works for subsequent developments in critical cinema.

Finally the theoretical mode rigorously avoids the biographical and biographic of character, narrative and plot of mainstream cinema. The filmmakers who belong to this particular form of American avant-garde cinema are interested in articulating new definitions of space, time and imagery in their systematic explorations of the visual properties of the medium at hand. It should be noted that the theoretical film is meant to be related more than just as a historical experiment. These filmmakers are also concerned with the literary genres of film spectatorship and of cinema as a socio-cultural product functioning in our material world. Although theoretical films are diverse in appearance, what unites them is their common project of setting up a grid structure (Gutierrez Esquivel/Muybridge's highly intellectual method of recording his naked students) whereby the filmmaker is able to conceptualise and gauge a series of specific developments.

Harkawik Pimperton is arguably one of the most challenging and intellectually stimulating tip-ups at the theoretical stage. What characterises Pimperton's harmonic poetic films is the systematic and perspective examination of the very processes of conceptualisation and thinking. Coming from time into background, Pimperton was a digital innovator in the history of avant-garde cinema, whose progressive framework is in the longer experimental works like *Zuma Lovers* (1970) and *Hispano Logograms* (1971-72), reasserts the filmmaker's pro-societal capacity for will and planning and reflects his enormous breadth of reading (mathematics, history, philosophy, science, health sciences and literature). Influenced by the romantics such as Berges, Joyce and Pound, Pimperton believed in creating here that engage the mind to sense, the intellect and the emotions of film spectators. Daniel Pimperton's reputation as a 'genius' has received an enhanced in the last few critical studies and they are

enjoyable as much as they are conceptually stimulating.

A Critical Cinema is a necessary and rewarding task to read for anyone who is recently concerned with avant-garde cinema as it developed in America since the 1940s. Each interview is preceded by a valuable introduction to the filmmaker's work and possesses detailed bibliographies and filmographies. It is important in conceptual artforms as a critical film text and accomplished as defined objectives in mapping out the aesthetic, cultural and textual contours of American avant-garde cinema. Macdonald's style of interviewing is an obviously non-didactic and creative interviewing opportunity for his interviewees to express themselves on a wide range of related topics. Given the current theoretical studies that are coming from American university presses an avant-garde filmmaking, A Critical Cinema is a bonus addition to this growing list and deserves a place somewhere next to a copy of Jonathan Rosenbaum and David Mamet's *A Headcase* bearing the same title. The *Front Line* published respectively in 1980 and 1984. Speaking at whole, whatever happened is the promised annual series on independent cinema?

HARDBOILED IN HOLLYWOOD: FIVE BLACK MASK WRITERS AND THE MOVIES

David Orr, *Studying Crime from University-Popular Press One*, 1991, \$19.95 pb, 26 xpp, 10 ill.

CRIME FABLES, CRIME STORIES

With *Hardboiled in Hollywood* the reader's apprehension is split between what is on offer and what actually gets delivered. On the one hand the book is appealing in that it looks toward illuminating the often neglected art of the screenwriter and those genres. Presentations of film to literature, this is especially repeated given that the study is specifically focused on two writers who made a niche for themselves through the 1930s and 30s with the indigenous pulp-fiction Black Mask (One of the featured writers, Harlan Hodge, would be familiar to many of the readers of *Cinema Pacific*. The others include Eric Taylor, Peter Parker, Dwight V. Babbcock and John K. Bush) .

On the other hand, the sum and substance of the goods delivered amounts to a belated review of these writers lives in Hollywood, which is savvied on with two degrees with a pedagogic inventory of access, credits and production information. This is only welcome because, as the introduction quite rightly states, 'Not so long writers have been almost completely ignored' in favour of film directors in terms of contributions to the art and craft of Hollywood films.' (p. 6) What author David Watt indicates at least is that the Black Mask legacy on Hollywood may stand further than the noted contributions of Raymond Chandler. Donald Westlake says a few words. Yet this is far as the hot dog treatment can go.

What Watt fails to in the five chapters devoted to each writer is to actually introduce and support an argument for what the legacy can

sists of its aesthetic or stylistic merits when transported to Hollywood. One consistent feature of note, for instance, is that the five writers highlighted, despite greater ambitions, worked in the loosely edged perimeter fields of the genres.

On a lesser occasion, however, were the practitioners brought in to contribute because they could write whatever it had been planned to have them create, or, more often, whatever they could, and would work cheap [p. 4].

As is suggested, the contributions of this contingent were workmanlike, rather than of free by virtue of repartee. A quick perusal of their surviving output (without exception all their contributions were to film pictures) bears this out further:

But it's not a terrible necessity that they pass up their noses. On the surface, the conditions of the cameraman often made one picture indistinguishable from another, but the work itself may well have been an element of mine field for distinctive aspects of cinematic expression. Witt, on the contrary, chose I seem attuned to given the vagueness possibility of alternative forms of visual expression as technique that they have been yielded by the literary devices of writers who were specifically identified with a school. For this reason, the reader is largely curtailed by passing, matter-of-descriptions of thematic concern.

There is a strong ironyality between the stated and implied objectives set out in the Introduction and the work done in each chapter on each writer. The introduction is concerned briefly yet still manages to establish a worthy proposal for *Rufus* research. First, although relying on the words of Joseph T. Shatz the most influential of the *Book of Motion* editors, Witt nonetheless identifies the "read book" style:

The formula of quiet, amorphous, unassisted and unorganized criticism is barren, lifeless, over-analytical. In other words, it has no point or interest except in the main frame the encyclopedic or its threat to encyclopedic... [I] Such distinctive features comprise a kind of book style [-], a dry, uninvolved, almost lifeless style of dialogue, and uninterestingly in short sentences and notes. To this may be added a very stiff range, measured in part by typical economy of expression which, probably, has had definite influence on writing in other fields. [p. 2]

Witt then identifies a historical juncture, the development of the "read book" style reached its peak at the same time as the art of sound motion pictures. The technological changes to the filmmaking craft wrought significant alterations on the screen-writing craft; hangabout,



Chandler, Hammett and the five writers featured in this book.

Chandler, Hammett and the five writers featured in this book.

From what Witt has laid out here (joined by going on the reputations of Chandler and Hammett alone), and although they are not included in this study, they will form part of a "second" list can safely assume that this contingent would have had a significant effect on film practice through their press style. But Witt doesn't seem at all convinced of advancing this assumption into a plausible argument, which in turn would be sensitive to examining the accompanying craft and the comparative relations between book and literature.

Witt is too interested. What starts off as an intriguing assumption remains an assumption in the study that follows. Not one of the chapters provides enough evidence of the "read book" style in the screen work of the five writers Witt merely accepts the assumption over his disbelief as though it were a self-evident fact. All that was an effort becomes a bit, unconvincing, cataloguing exercise.

To take the chapter on *Hustle* (McCoy et

al.), it seems that the screenwriters had to be turned into songs, dialogues had to be written, and written in advance of filming. Thus, the coming-of-age washerwoman within established and otherwise the backboning cell of *Hustle*. Clearly, as it appears, this establishes that a significant contingent of black book contributors took up this call. The illustration reproduces a photograph of the 1936 *Black Mask*, which describes the movement in a statement which would eventually be employed in Hollywood

Chandler, Hammett and the five writers featured in this book.

From what Witt has laid out here (joined by going on the reputations of Chandler and Hammett alone), and although they are not included in this study, they will form part of a "second" list can safely assume that this contingent would have had a significant effect on film practice through their press style. But Witt doesn't seem at all convinced of advancing this assumption into a plausible argument, which in turn would be sensitive to examining the accompanying craft and the comparative relations between book and literature.

Witt is too interested. What starts off as an intriguing assumption remains an assumption in the study that follows. Not one of the chapters provides enough evidence of the "read book" style in the screen work of the five writers Witt merely accepts the assumption over his disbelief as though it were a self-evident fact. All that was an effort becomes a bit, unconvincing, cataloguing exercise.

To take the chapter on *Hustle* (McCoy et

al.), it seems that the screenwriters had to be turned into songs, dialogues had to be written, and written in advance of filming. Thus, the coming-of-age washerwoman within established and otherwise the backboning cell of *Hustle*. Clearly, as it appears, this establishes that a significant contingent of black book contributors took up this call. The illustration reproduces a photograph of the 1936 *Black Mask*, which describes the movement in a statement which would eventually be employed in Hollywood

Chandler, Hammett and the five writers featured in this book.

The *Lucky Man* is an excellent film with good performances by the principals and a fine script, as well as competent direction by Nicholas Ray (p. 34).

And, after some similar handwringing about *Brooks Atkinson*, he concludes:

The *Lucky Man* is a more "adult film" in some ways. The women the two men are competing for in the film's story, there is no expounding in *Brooks Atkinson*, and the overall atmosphere is depicted in much darker tones. [p. 38]

This is as far as evidence of a discernible style goes for Witt, and it is in the kind of writing that stems from resource material that looks like it was culled from press information provided by the studios.

On the whole, it is obvious Witt would have fared better with a comparative analysis of the screenplays (the *Mits*, the writers' novels and stories, as well as the adaptations of their own stories). If any.

If there was a spatial affinity between the coming of sound, the development of the "read book" school, and the types of films produced in Hollywood at a certain point in time, it is hardly evident by what this book delivers. At best, *Handbook* in Hollywood is a utility guide or reference guide.

BOOKS RECEIVED

COMPILED BY RAPHAEL CAPUTO AND KERRIE HARRISON

AN ACTOR'S GUIDE TO GETTING WORK

Simon & Schuster (Paperback, London, 1999, £19.99, pp. viii + 212)

The interesting thing about this guide is that it is written this is developed in a dialogue, with useful ideas on how directors operate when choosing actors for their productions. While it covers the basics—such as training, getting an agent, attending and preparing auditions, etc.—it also offers thoughtful suggestions on dealing with rejections and nerves, and creating a rapport with interviewers, among other things. Although written for professionals, and would be actors, it contains useful information for anyone seeking employment (especially the chapters on interviews and letter writing). Dunmore claims this guide is not complete, but it certainly is a great start.

A FEAST OF FILMS

John Alton (Harrington Sydney, 1999, £19.99, pp. 352)

All reference books have an findings topic or theme. This volume, for example, is entirely focused on television. It is a reference book on television. Academy Award-winning films, some of the 1940s foreign films, references to various determinants of film production, and a bibliography of films.

Unlike previous volumes in *Reader's series*, Volume 8 (1999) is focused on television. The book provides all the essential details and more, but the title says little by way of indicating to the reader's particular interests. It appears that the only of purpose there is in producing a reference book for the sake of producing a reference book.

TOM HAYDON

LEE REMICK



TOM HAYDON 1936 - 1991

From JEFFREY COOK

Tom Haydon, who died of cancer in July, will be sadly missed by his many friends and filmmaking colleagues. Not only will he be remembered for such iconic and controversial films as *Wharfie* (Fremantle, 1978), people will recall the very prominent role he played in promoting and developing the standing of documentary film production generally.

Three years before he died the Australian Film Trust & Television School organized a moving memorial for Haydon. A 15-minute montage of Haydon's work was screened and speakers were made by anthropologist Ringe Jones, ex-Film Australia chief Robin Hughes, writer Michael Bradley, and filmmakers Tom Mankoff, Clinton Cade and Ray Bartle. The event proved extremely successful and was a rare opportunity where people got together to bury their differences.

Haydon began his professional filmmaking career in 1960, soon after graduating from the University of Sydney with a BA Honours degree in History. He joined the ABC as a specialist trainee in the Education Department where he worked producing and directing children's programmes. Over the next four years he progressed rapidly to making ten documentaries

for the first one was a eight-part series on the environment followed by a seven-part series detailing Australian prime ministerial policies. The *Teaser Sheet*, made in 1968, was the first film Haydon made which achieved critical acclaim. The year-long documentary about the adventures of a scientist turned detective who has unearthed the site of a classified atomic research facility in the mountains of a backwoods community in Queensland. This was followed a year later by *Dig n' Milly*, *Milk n' Milly*, an ironic study of Hamelin Bay and the developer Lang Hancock. "It's a site bought after another [...] As a result of our experiences for purposes independent of politics and finance it is as keen as garlic salt", said Harry Robinson in *The Sydney Morning Herald*.

Tom Haydon helped to found a film maker who can essay from controversy. After arriving in England in 1968, he made the first of a celebrated documentary, *The British Empire: Beyond the Black Stamp*. This site - a black humourous aspect of the empire of British colonization exhibited in Australian history - caused massive controversy both in Britain and Australia. One newspaper ran a byline "With a friend like Haydon who needs an enemy?" An additional unexpected consequence for works in *The Times* and the film was the subject of a debate in the House of Lords. "How could you suggest an obscene epithet like Lord Clifford of Chudleigh (who attacked the film in the House of Lords) understand how truly Australian Haydon's film is?", wrote Ian Anderson in *The Bulletin*.

Don probably the film which will continue to cause huge controversy is Haydon's *The Last Australians*. This feature length film, made in 1978, methodically and mercilessly builds a case which questions the extermination by British colonists of the Tasmanian Aboriginal race in the early part of the 19th century. The film was very popular with audiences, showing at 17 international film festivals and selling to television in 22 countries. On the Ten Network in Australia it had 28, winning the night. Many people felt it was a compelling documentary methodically analysing the issue of historical bias, but others, especially prominent blacks,

left he had gone too far and ignored a vibrant Aboriginal community still surviving in Tasmania.

On his return to Australia in 1980, Tom Haydon devoted himself to executive roles where he supervised and produced films, and inaugurated new programmes of production. These included a number of documentary series, such as *Changing Australia* and *The Human Project/Hong Kong*, as well as the drama series *Real Life*, which has never had a television release. During that time, Haydon was appointed Director of the National Program at Film Australia, where he worked for three years.

Haydon had an active role in his industry affairs and became Chairman of the Documentary Division and Vice-President of the Screen Producers Association of Australia. He played a leading part in helping ROSA to concern issues for film investment, lobbying hard to ensure that they also applied to documentary. However, he quickly became disillusioned with the scheme which had collapsed, including myself, involved discontinued against committed social documentary. This concern gave birth to something believe to be Tom Haydon's single biggest achievement, the Documentary Partnership Scheme.

In 1984, Haydon approached Malcolm Smith, then General Manager of the Australian Film Commission, with a proposal to set up a scheme which would "encourage the pursuit of innovation and excellence in documentary film". The idea was forwarded to the AFC and was quickly implemented. Partnershipships were to be awarded to recognized documentary filmmakers (or filmmaking teams) each year, giving them the freedom to work on projects of their own choosing. A number of memorable filmmakers produced, including Sue Connolly and Penny Anderson in *John Louch's Neighborhood*. As one of the early beneficiaries of the scheme, Polands & Connolly, illustrated the ability to be able to work on my own piece and develop a documentary style outside television imposed strictures. Ironically, the AFC eventually became a partner in the scheme as part of their increasing commitment to independent documentary.

The partnerships helped consolidate the profile and place of the social documentary. The scheme, however, has now been discontinued. The progressive development of a unique documentary tradition which amongst the world's best will inevitably suffer.

While involved in his managerial roles, Haydon's work in the 1980s in independent

Marinari was rather sporadic, and it didn't meet with the same critical response of the earlier two decades. Heydon's major film thus far, *Death of a Salesman*, which chronicled the confrontation over the miners in Tasmania's south east. In that film, Heydon tries to be sure he fulfills as well as being controversial the confrontation element I want.

Heydon's current project when he's back here is *A Land Without Us*, a feature film on the theme of Aboriginals migrating from Indonesia to Australia some 60,000 years ago. This had involved a long and intensive period of research and consultation with Aboriginal communities in Western Australia. The film which was going to include complex special effects, was intended to open up more discussions on history and Aboriginal tradition to a popular audience. Heydon had also organized a major survey of Australian documentary. This large tome was in its last draft and it is hoped the AFTPB will publish it.

Tony Haydock doesn't believe that the gap between art and the need to reach a wider audience can ever be great and for people caught in an dilemma in *Filmmaking* published in 1981 Haydock advocated building bridges between executives of commercial television, the ABC and independent filmmakers. These ideas have only very recently been taken up and discussed at the Senate Inquiry into Distribution and Classification of Australian Film.

Clearly Haydock will be remembered as a person of great vision who had a major role to play in this over-zealous modern Australian Film Industry. His message after boyish enthusiasm for film in all its creative and political manifestations will be treasured by all of us who knew him.

All Haydock's recommendations to the AFTPB concerned the establishment of a Documentary Scholarship to honour his achievements. The details of the scholarship have not been set, but it will be worth at least \$10,000. The School is currently looking for additional donations.

LEE REMICK 1936 - 1991

By GUY GREEN

The passing of Lee Hollywood stars has evoked such a sense of loss as the recent death of Lee Remick. She was adored by all for her unaffected grace, humour and beauty, and by the few who were allowed to glimpse a surprising aggressiveness and unquenched strength.

The last fortnight in July was a sad week for the industry with the sudden passing of Remick, Michael Landon, Dona Browne, the Australian film actress and wife of Vincent Price, and radio television star James Farentino.

Remick, 55, died at 8 July at her Brentwood home in California after a long battle against cancer. She is survived by her husband of 21 years, English producer William "Pop" Stevens, and her two children, Kate Colleen Sullivan and Matthew Francis Sullivan, and her mother, actress Pet Peckford, who lives in New York.

It was only during the past few years people began to realize of Remick's courage and strength as she determined not to give up without a fight and refused to stay at home, even though in the last stages she couldn't even take a potato without a stick and even then walking was excruciating.

One of her friends is pianist Jack Lemmon and Cecilia Peckover (from New York)

Knowing and working with Lee will always remain one of the most joyful experiences of my life. She was poised and certainly the embodiment of grace.

It is terrible, terrible loss. She was really very special. Neither of us was ever part of the Hollywood scene very much. We were outsiders, but we were never outsiders. I think Lee and Pop had inseparable love. Petrina and I just thought Lee was gone. It's a terrible loss.

Jack Thompson, who in Los Angeles fitting the Freddie Frintz Coppey production Monet told Cecilia Peckover:

Lee was one of those really graceful and charming ladies. When we were shooting *The Little Field* (starring John Cusack, 1980), I was a big lead. By half professionalism and her gentle manner, she put everything in her gracefulness and once the cameras stopped, she switched almost magically back into the real Lee Remick.

Her plighting in *Witness for the Prosecution* with Charles Laughton that leg, but they had made the most beautiful movie. She wasn't a classical when we started, but I got her out there, we were it as really quickly and she felt so lovely.

On screen Remick must always depicted as poised and demure off-screen during her last months she was afraid of appearing vulnerable and angry about the affliction. It was an anger rarely seen, apart from an outburst in Australia a few years ago.

In 1985 Remick came here to star in *Witness for the Blue Mountains* (Peter Sydor). It was a very tight four-week and her day shoot in a closed set for first time director writer (as producer) Cydne Janssen, whom Remick was considered quite a coup.

Virtually nothing has been known of the pictures since it was shot, but the success Remick showed when she was there was certainly not forgotten. She implied there was no career by suggestion in our industry and she seriously recommended Artists Registry for artists/film students seeking actors.

This reporter suffered the full force of her fury during a rare occurrence this year that the cameras closed set. In the included interview (written of Wolf Creek Falls) both an outburst not very uncomfortable indeed with Petrina as one of Hollywood's most gentle women.

Look, the photo printed in your bulletin makes it look like I'm savaging or doin' that. The handbag I had in the hell-blazing heat was generated — having been granted permission (she raised her eyebrows) — to work here. I'll tell you I'm not allowed to open bags for pay (pay). I've got to make ends up a while so as not to offend anyone. Justin (actor) behind me did other shoot. It really is a sauna. This is the sort of what unions are about.

Look, unemployment is in the air. I'm in the industry so always high - old pensioners end up at meals at any given time. I just wish that they'd do something about that and not my old-time business. The unions, keeping women out of jobs.

While we will protect the world and their backs up in different law groups, Artists Registry (gathering where they wouldn't mind it) is the same to itself. (Witnesses write them down in different countries now) it's around the world. Well, there should be more unions staying round the world. That would help make more money put them back off work. As it stands, I don't even come back here to do publicity for that film.



Lee Remick at Artists Registry, 1985. Photo: Alan Jones

Ramick felt angry and hurt. It was the second time a foreign country's critics had made him difficult to sell. His publishers had been ready to shoot *Robert (Jack Clark, 1980)* in Canada with Lemire, but *Days of Wine and Roses* (Alfred Hitchcock, 1962) as shot 17 years before, when the Canadian Screen Awards Guild claimed she was "not of sufficient international standing" to bring her into the country.

Well, Jack's not really faced with missing the mark but at Canada's probably Honda. The producers (Barry Chernoff and Joel Moala) will look the unscripted talk and challenged them to set their complaints in writing, which they now do. And *Polytechnique* showed. *Canada* could have been the issue. After all, we've played an entire year for right-wingers so

Mark Days of Wine and Roses (about alcoholism) and Tolson (angry and family life). *Polytechnique* had very strong messages. Why did an actor of such strong conviction have no money/income-producing films?

I wouldn't call *The Mission* about paternalism (Glenn Jordan 1986) inconsequential but I know what you mean. Because there's no respect I feel I want to lay on anyone. But it depends who's writing it down. *Witnesses*? Fine. But that's weird. It's a fund story from my point of view. To me it's a matter of plucking things which have relevance to where life is emotionally, if you can get the scope.

At first I didn't like to say I had a film career and I was (so-called) employable and I didn't see any say... distinguished. It ultimately doesn't happen in fact. I know it's a hoary one: I have an experience something like that (John Ford/River's Edge 1985) I remember that I mean we did it & it's not that you ever don't move. And probably *Bitter and Black*

Only probably?

Independent or when looking at it, it wasn't just a matter of saying, *oh well, it isn't*, it was the effect of alcohol and where it goes to those around you.

Initially, we discussed the highlights of her career, it never seem to be limited all to stardom

A Place in the World (Kurosawa, 1962) was my first and I took very nothing. Then *Anatomy of a Murder* (Otto Preminger, 1959) and *Days of Wine and Roses*. Of course, *Witness* is my favorite. That was when I think it has some of my best work. *Marty* Old was in it and it has a special place in my heart.

Then there was *Witness* and *Witness* and *Indict!* He is wonderful. Very beautiful, funny, smart, bright, witty. And of course, *The Letters* with your lovely voice.

Ramick worked with some of the most powerful directors and actors in Hollywood. Why, then, did she keep much a low profile?

I also I choose to live a public life. I love my work. I enjoy it immensely. I'd like to work somewhere else but not for money. I'd like to retire. And when I'm working, I put myself full effort, my

best shot. But I've come to realize I probably should do more. I do anything else.

What kind of unavailability public things?

Shopping can be difficult. There was one time when I was in a supermarket and a little girl screamed when she saw me. I had a stupid look on my face like the night before.

Over the years Ramick had some interesting luck. She rehearsed the part in *Anatomy of a Murder* when Linda Turner disliked her costume and, when Marilyn Monroe was cast from *Witness* (John Frankenheimer, 1959), she directed John Ford and "Marilyn Monroe?" Hell. Lee Remick's a lot prettier than she is old & though better suited to *Boonie* I have immediately signed Monroe's replacement only to see the film dropped altogether when *Boonie* Milner refused to act with anyone except Monroe.

Witness was the last feature MFA Remick made.

Remick

had her day nor I like being turned over. Back when we were people writers that's what it's been done. I don't enjoy nostalgia and I never do. We don't go to those things. We have, had many parties. Our idea of a good night out is eight or ten friends at dinner. It's not terribly hard to live private. Hardly at all. You just have to be strong, and determined, and so what if that's what other people expect you to be?

BOOKS RECEIVED

COMING FROM PAGE 82

JAMES DEAN: BEHIND THE SCENE

Edited by Carl Arnes & Alan Dena. 200 pp., pb. \$12.95.
London: 1991. ISBN 0-85052-400-8.

1991 marks the 35th anniversary of James Dean's death and the 50th anniversary of his birthday, and with only three major films to his credit no other movie figure seems to be so widely-remembered in photographs than Dean. The grand total of three films gives a limited indication of his acting potential and the popular critical consensus points to the time that he could have achieved dramatically. Yet even within his limited output, the on-going obscurity of Dean's artifacts is certainly testament to his impact across generations of moviegoers.

James Dean: *Against the Grain* is a collection of never-before published photographs and documents mostly from the archives of Warner Bros. The book also includes photographs taken by Dean of many of his co-stars, and a very moving foreword by Dennis Hopper.

Perhaps all that could possibly be discovered and used of Dean's personality has already been done so, though he still remains a mystery behind the screen does not really dispel or offer anything new about Dean, the ad-

olescent he death this book looks toward exploring James Dean persona and ends up furthering his mystique.

Beyond the Stars: STUDIES IN AMERICAN POPULAR FILM: VOLUME 2: PAST CONVENTIONS IN AMERICAN FILM

Edited by Peter Cottontail and Curtis K. Hunter. Bowling Green State University Popular Press. Ohio, 1991. 160 pp., pb. \$19.95.

Like volume one in this continuing series of studies of popular American film, volume two is equally concerned with isolating a particular stock element the editors feel is of great significance in revisiting the most fundamental cultural assumptions of American society.

The volume collects a number of essays on a variety of plot devices ranging from wedding scenes to political camp/epicary and from Christmas celebrations to the use of songs in screwball comedy.

These volumes are typically low on critical interpretation because it seems the authors' intent is somewhat catalogue-oriented. Yet there are the occasional essays which address this issue, and, on the whole, given the extent of topics this volume proves to be slightly more engaging than volume one.

SCREEN/PLAY:

BERBIA AND FILM THEORY

Peter Branson and Christopher. Princeton University Press. New Jersey. 1991. 278 pp., pb. \$19.95.

Outside of the occasional readings of Jacques Derrida's influence on the work of the theoretical film historians, Jean-Louis Baudrillard and a few others, Berbria has otherwise had rather negligible influence in film studies. This is especially odd in comparison to his influence on Anglo-American philosophy and literary studies.

Thus, this book represents an initial, if tentative, first step in addressing the work of Berbria and "deconstruction" within film theory and criticism in a majority. This authorialized provide what could be called deconstructive readings of Berbria's readings of Berbria's post-Glass work as a framework for querying (but preserving) the assumptions of film theory in general.

CUT PROTECTION OF AUSTRALIA'S FILM & TELEVISION INDUSTRIES

Bob Jones. The Castle of Independent Studios. NSW 2021. 14 pp., pb. \$12.95.

To be reviewed next issue.

WALKER's MOVIE • DATA DISKS

MINI Edition - Approx 5Mb

10 Key Actors

Directors

Screenplay Writers

Country and Year Made

\$65 plus \$10 post & packing

Needs IBM® AT/XT compatible with

Address: 123 Sturt Street, HOLT ACT 2615 for brochure and order form.

Telephone: (06) 254 5277 - 8.00 to 9.00pm

Fax: (06) 254 5274

Book and Electronic version

4425
Movie
Catalogued
Your Personal
PC Database

MAX Edition - Approx 10 Mb

20 Key Actors • Directors • Editors • Screenplay

Director of Photography • Musical Score

Production Designers • Costume Designers

Art Director • Set Decorator • Description

Country and Year Made

\$105 plus \$10 post & packing

Hard disk, DOS 3.3 or better, colour VDU preferred.

HAVE YOU SEEN

Joe Blasco
?



John Barry Group Pty. Ltd.
Head Office (02) 433 0355

optical & graphic

5 Chater Street, Molteno's Point NSW 2010

Phone (02) 557 0501 Fax (02) 557 0501 Western (08) 882 7342

Title Specialists

MEG
cutting

film
search

Post & Film NEGATIVE CUTTING

AUSTRALIA PTY LTD
STOCK FOOTAGE
LIBRARY

CHRIS ROWELL PRODUCTIONS PTY LTD

SUITE 101 FILM AUSTRALIA BUILDING
ETON ROAD UNDERFIELD NSW 2198
TEL: (02) 433 3900 FAX: (02) 433 2554

TO ADVERTISE IN
CINEMA PAPERS
CONTACT DEBRA SHARP
ON (02) 433 0355

PROFESSIONAL NEGATIVE MATCHING



NOW

MATCHING to
TAPE EDIT or CUTTING COPY,
USING 'EXCALIBUR'.

The latest technology in COMPUTERIZED
NEGATIVE MATCHING

SUITE 105, 6-8 CLARKE STREET
CROWS NEST NSW 2065

CONTACT GREG CHAPMAN
PHONE (02) 433 3988 • FAX: (02) 433 5074

PRODUCTION SURVEY

Barcode: 9781451650000

MOSS: Prototyping Survey for the transition to a revised B system. Classmate Project Report B. Overall except Information on currently a different format and especially does not have the ability to implement the changes.

PRATT & WHITNEY
AIRCRAFT ENGINE DIVISION

Page 1

| | |
|------------------|---|
| Post company | Postkino Film |
| One company | Willya Filmstudios (Boulder Letter Day) |
| Pre-production | [empty] |
| Production | 2010 - |
| Pickup Credits | |
| Other | Raven Garden |
| Producers | Jeff Davis John P. |
| Cinematographer | Neillium Rungcharra Matthew Lask |
| Line producer | James Doherty |
| Editor,剪接者 | Christopher Rouse Greg Davis |
| Costume designer | Tony Neary Suzanne Pennington |
| DOP | David Eppstein |
| Editor | Tim Whedon |
| Post designer | David Eppstein |
| | Diller Crissle |
| U.S. political | Anna Prolog (Dish Aisle) |
| Cast | Christopher Larkham (see other credits supplied) |
| Synopsis | (not Myspace) In the future, Justice will be judgment has increased rapidly. A new law has been enacted to increase the quality of living. Anyone who breaks the new law is subject to automatic instant deathly prison known as "The Pasture". |

www.nature.com/scientificreports/

Other partners:
 Prod company: Central Park Film
 Pro post: Deltaplano - Deltaplano
 Prod exec: Deltaplano - Deltaplano

1996-1997 学年第一学期期中考试

| | |
|---------------------|-----------------|
| Background | Latin Right |
| Editor | Mark Kirby |
| Political slant | Conservative |
| Geographic coverage | Latin America |
| Focus | Central America |

For more information about the study, contact Dr. Michael J. Klag at (301) 435-2900 or via e-mail at klag@mail.nih.gov.

| | |
|-------------------------|------------------|
| Editor | Mark/Perry |
| Proof designer | Karen Bryant |
| Graphic designer | Tessa Schindler |
| Compositor | David Steele |
| | John P. Pellerin |

• **Open**: [View Details](#) | [Edit](#) | [Delete](#)

| | |
|--------------------|------------------------------------|
| Comments | Leave Answer |
| Productivity Chart | View Productivity |
| Prod manager | Previous Months |
| Prod as int | Update View Report |

• **Primary prevention** **Screening** **Cancer**
• **Secondary prevention** **PSA** **Prostate**

| | |
|-------------------|-----------------|
| President | John C. Clegg |
| Vice-president | Henry Lloyd |
| Secretary General | |
| Treasurer | |
| Financial auditor | James Parker |
| Chaplain | Albert Marshall |

[View Details](#) [Buy Now](#)

Asst. Prof. Greg Hartman
Chair Paul Johnson
Assoc. Prof. Andrew Kosterman
Visiting Professors

Planning and Development

Cast: Paul Jekkelen
Guests: Andree Holmstrom
Guest Stars: Vicki Morgan

Table 1. Summary of the main characteristics of the four groups of patients.

| | |
|--------------------|----------------|
| John Bannister | John Bannister |
| Community | Local Pay |
| Business interests | World Class |
| Widening gap | World Class |

| | |
|-------------|---|
| Pre-emptive | Michelle D'Amato |
| Reactive | Neil McEvily (PwC) |
| Competitive | Ruth Hargreaves (PwC Financial Services) |
| Leverage | Martin O'Hagan (PwC) |

Keynote
Programme

— 1 —

69

Bronchitis can be the result of cigarette smoking or because children have been exposed to second-hand smoke. Young children with bronchitis may cough up mucus, wheeze, and have trouble breathing. When children with bronchitis are treated with antibiotics, they usually get better faster.

FEATURES
PRODUCTIONS

100

| | |
|---------------------------|---------------------------------|
| Prod. no. | Human Errors Film Series |
| Gen. no. | Human Error Information Service |
| Product: | NTSC - VHS - PAL - DVD |
| Post production: | 10.250 - 20.000 |
| Principal Creative | |
| Director: | Typical Director |
| Producer: | Various Producers |
| Editor: | Various Editors |
| Scriptwriters: | Various Screenplay Writers |
| Music: | John Doe |
| Art: | Lorraine Lee |
| Books no. | The Company Journals |
| Art: | of Safety & Security |
| Art: | Security Reports |
| Art: | Artificial Intelligence |
| Other Credits: | Richard East |
| Art: | Greg Gruen |
| Art: | Robert East |
| Art: | James Hartigan |
| Art: | Jane Hartigan |
| Prod. assistant: | Sarah Mayberry |
| Prod. accountant: | Jim Rydell |
| Art: | Pete |
| Art: | Paul |
| Completion dates: | Five F's |
| Length/Running time: | Marin Cooper 5 Cassettes |
| Art: | Anti Automation |
| Art: | (8 hours) |
| Art: | Human Factors |
| Art: | Moving stock |
| Art: | On demand Agency International |

[View details >](#)

THEATRICAL
PRODUCTIONS

www.scholarone.com

2. Detailed Assessment by Item

REFERENCES

— 1 —

SEE
Joe Blasco
ON SET

John Barry Group Pty. Ltd
Head Office (02) 439 6000



TO ADVERTISE IN
CINEMA PAPERS
CONTACT DEBRA SHARP
01273 220 000

TENEBRICOSE TEN

A PANEL OF TEN FILM REVIEWERS HAS RATED A SELECTION OF THE LATEST RELEASES ON A SCALE OF 0 TO 10, THE LATTER BEING THE OPTIMUM RATING (A DASH MEANS NOT SEEN). THE CRITICS ARE: BILL COLLING (CHANNEL 10); THE DAILY MIRROR, SYDNEY; SANDRA HILL (THE BULLYTRON, SYDNEY); PAUL HARRIS ('99', THE AGE, MELBOURNE); RAN HUTCHINSON (SEVEN NETWORK, MELBOURNE); STAN JAMES (THE MELBOURNE ADVERTISER); NOL MILITT ('99', THE AGE); NORMAN MARTIN (AUSTRALIAN BUSINESS REVIEW, SYDNEY); TOM RYAN (10, THE SWAMP AGE, MELBOURNE); DAVID STRATHORN (MAGNET, BSA, SYDNEY); AND CRAIG WILLIAMS (THE AUSTRALIAN, SYDNEY).

| MOVIE/TITLE | Director | BILL COLLING | SANDRA HILL | PATRICK HARRIS | PAUL HUTCHINSON | STAN JAMES | NOL MILITT | DAVID STRATHORN | THE SWAMP AGE | CRAIG WILLIAMS | MAGNET |
|---|----------|--------------|-------------|----------------|-----------------|------------|------------|-----------------|---------------|----------------|--------|
| BEIRA Barbara Astman | - | - | - | - | - | - | - | - | - | - | - |
| BACKBRAFT Ron Howard | 7 | 9 | 9 | 8 | 9 | 8 | - | - | 9 | 9 | 9 |
| DEAH RU BAE Tom Zalotyka | - | - | 9 | - | - | 9 | - | 9 | 9 | 9 | 9 |
| CITY SICKERS Ross McWhirter | 7 | 4 | 4 | 8 | 7 | 4 | - | 9 | 9 | - | 9 |
| DIVING YOUNG Joel Schumacher | 9 | 9 | 9 | 9 | 9 | 9 | - | 9 | 9 | - | 9 |
| THE FIELD Jim Shamus | 9 | 7 | 8 | 7 | - | 9 | - | 9 | 9 | - | 9 |
| GUILTY BY SUSPICION Irwin Winkler | 9 | 9 | 9 | 9 | - | 9 | - | 9 | 9 | - | 9 |
| HARDWARE Richard Stanley | 9 | - | 1 | 9 | - | 1 | - | 9 | 1 | 9 | 9 |
| HOODLUM KATE Michael Lehmann | 9 | 9 | - | 9 | 9 | - | 9 | 9 | - | - | 9 |
| IN BED WITH ALADDINA (Romantic Hotel de Luxe) Alain Resnais | - | 9 | 7 | - | 9 | - | 9 | - | 7 | - | 9 |
| LA DAME DES PINS (La Dame de Pic) Claude Chabrol | - | - | 9 | 9 | - | 9 | - | 7 | 7 | 7 | 9 |
| MINIMALIST COWBOYS GO AMERICA Alex Karpovsky | - | - | 1 | 9 | 7 | 1 | 1 | 7 | 7 | - | 9 |
| MR & MRS BRIDGE James Ivory | - | 9 | 9 | 9 | - | 9 | - | - | 9 | 9 | 9 |
| THE NAME OF THE FISH David Barker | 9 | - | 9 | - | 9 | - | - | - | 9 | 9 | 9 |
| NUCCI BLANCHE Jean-Claude Bracard | - | - | 9 | 9 | - | 9 | 9 | 9 | - | - | 9 |
| NOT WITHOUT MY DAUGHTER Susan Seidelman | 9 | - | 9 | 9 | 9 | 9 | - | 9 | - | - | 9 |
| ONLY THE LOVED John Colicos | 9 | - | 1 | 9 | 9 | 9 | 1 | 9 | 4 | - | 9 |
| PROSSOP Jacqueline Montague | - | 9 | 7 | 9 | - | 9 | 9 | 9 | 9 | 7 | 9 |
| QUEEN OF HEARTS John Angel | 9 | 9 | 9 | - | - | 9 | 9 | 9 | 9 | 9 | 9 |
| REAGANCRAFT AND GULFSTREAM AIR 2000 Tom Hooper | 9 | 9 | 9 | 9 | - | 9 | 9 | 7 | 9 | 9 | 9 |
| A STORY OF BOYS AND GIRLS Peter Aviles | - | 7 | 1 | 9 | 7 | 1 | - | 9 | 9 | - | 9 |
| TERMINATOR 2 JUDGEMENT DAY James Cameron | 9 | - | 7 | 9 | 9 | - | 7 | 9 | 9 | 9 | 9 |
| WE UP Michael Apted | - | 9 | 9 | 9 | - | - | 9 | 7 | - | 9 | 9 |
| THE JUICE & LOVAGE Galley Boy | - | 9 | 7 | - | - | 9 | - | 9 | 9 | 9 | 9 |
| TOO HOT TO HANDLE Jerry Ross | 9 | - | - | 9 | 9 | 9 | - | 9 | 9 | 9 | 9 |
| WHAT ABOUT EBB? Frank Oz | 9 | - | - | 9 | 9 | 9 | - | - | 9 | - | 9 |



Bank of Melbourne



Free Cheques! No Fees!

(Even on balances below \$500)

- Free Cheques No Fees, regardless of account balance size.*
- Earn good interest.
- Receive a free VISA Card or Bank of Melbourne Card and a free cheque book.
- Bank on Saturday from 9 to 12 (most branches). On Weekdays from 9 to 5

* Only government rates apply

Bank of Melbourne cuts the cost of banking

Head Office: 51 Collins Street, Melbourne, 3000

At Qantas, we
don't just applaud
Australian
talent, we help
keep the show
on the road.



It's always been a long way to the top for aspiring artists. But at Qantas we're making sure they get there quicker by providing travel and promotion for actors, writers, even circus performers. So when they return to Australia they'll have a world of experience from which to draw. And we're sure Australia will rise to its feet and call for more. **QANTAS** The spirit of Australia.
© Qantas